



HUNG GAR KUNG-FU

by Bucksam Kong and Eugene H. Ho

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FOREWORD

The subject of Chinese boxing is wide and diversified. When *Black Belt Magazine* asked me to write a book on the art of Kung Fu (Gung Fu in Cantonese) a form of Chinese boxing, I decided to devote a major portion of the work to the Hung School of Southern China. The Hung system is not only one of the most popular styles of Siu Lum Temple boxing today, it also provides various examples of the Kung Fu philosophies. Although the principles of martial arts are basically alike, I hope that by presenting some of the classical teachings of Hung Gar Kung Fu, the art of Chinese boxing will receive the recognition it deserves.

In 1960, I had an opportunity to watch Bucksam Kong, a young man from Hong Kong, perform his skills in the Siu Lum Temple method of Kung Fu. I was astounded by the ease with which he immobilized his attackers. What inspired me most were his movements: smooth, fluid, and effortless. They were swift but never rigid. And the combinations of hard and soft blows were very deceptive.

Bucksam Kong began studying Kung Fu in Hong Kong when he was eight years old. He learned the kicking maneuvers of the Tam Tui system, the long hand art of Choy Li Fut, and the classical method of the Hung School from Master Lum Jo, one of Hong Kong's most prominent boxing instructors.

Residing in Honolulu, Kong, more than anyone else, is responsible for the popularity of Kung Fu in multi-racial Hawaii. He founded Siu Lum Pai, an organization affiliated with the Tiger Crane School and the Hong Kong Choy Li Fut Headquarters. He is one of the few Sifu in the United States who have been certified by the Hong Kong Chinese Martial Arts Association, the governing body of instructors in Hong Kong.

This book would never have been written without Mr. Kong's help. His suggestions, demonstrations, and patient guidance were invaluable. I would also like to thank Jose Ramos and Ben Miller for posing as Mr. Kong's opponents, and Jim Young for his excellent photographs.

Eugene H. Ho

PREFACE

For many Kung Fu means self defense physical exercise or competition in tournaments For others it means a concept of meditation and mind expansion Because of its wide usage Kung Fu is considered one of the world's most effective methods of fighting today Nearly everyone male and female young and old can participate in it

For a long time however the teachings of Kung Fu were restricted to Chinese In the United States the schools existed only in areas where Chinese Americans lived When other Asian self defense methods such as Ju Jitsu Judo Karate and Aikido were flourishing the Chinese martial arts remained a mystery to most Westerners Although Kung Fu is fairly well known today there are only a handful of qualified teachers around As a result the art continues to be shrouded with misconceptions myths and mysteries

This book was written to present the true facts of the ancient art It provides introductions into the Kung Fu philosophies which are informative to both beginners and to experienced practitioners It does not however provide a secret formula to turn a beginning student into a master overnight Only years of rigorous and dedicated training under a qualified teacher can produce a master

The fifth chapter perhaps the most fascinating and important section in this book contains rare photographs of two men going through a sparring session under the Hung system of Kung Fu The reader will grasp a better knowledge of the training methods after studying this chapter

Another highlight in this book is the section showing for the first time the fighting techniques patterned after the five animal forms of Siu Lum Kung Fu—The Tiger The Crane The Dragon The Leopard and The Snake Arrows have been included in the photographs to indicate the flow of movements and motions from beginning to end The theory and significance of the techniques have also been explained After reading and studying this section thoroughly the reader will surely appreciate the many facets and ramifications of the ancient art of Kung Fu

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HISTORICAL BACKGROUND

Fighting is as old as man himself. Man instinctively used his hands and feet to survive. Later he developed weapons such as clubs, axes and spears to increase his chance of survival. By learning to hurl rocks he improved his chance still further. It was in China, however, that the fighting skills of man ultimately evolved into a philosophy and a way of life.

There is no known record of when and who originated Kung Fu. The Book of Rites, which was written during the Chou Dynasty (1066—403 B.C.), mentions martial arts but does not furnish details. Historians believe, however, that methods of physical culture based on respiratory and mental exercise were developed and practiced by Taoist philosophers during this period. Their techniques eventually had a strong effect in the philosophical foundation of several boxing systems.

The study of Kung Fu has been closely related to the study of physical therapy from ancient times. A strong body free from illness and an alert mind free from stress and tension became the goal of every Chinese boxer. Taoist and Buddhist meditative exercises were included in many systems of Kung Fu and they eventually became a part of the fighting techniques. The influence of psychology, physiology, medicine and religion improved the primitive fighting movements and they also became a part of the fighting techniques.

The term Kung Fu is a colloquialism of Southern China which has come to mean any of the martial arts. Literally it can be

applied to anyone who is talented and proficient in a particular field. The styles of Kung Fu as known today are only few of endless styles handed down from generation to generation. They cover a broad area including warfare and military strategy. Some styles include the highly specialized skill of throwing razor sharp coins. Others specialize in the use of staffs, spears, swords, whips, axes, bows and arrows, daggers and dirks.

The unarmed methods of Kung Fu are even broader than those which use weapons. There are the soft and hard styles with a wide range of philosophies based on various concepts of cosmology and the laws of nature. There are also fighting techniques patterned after animals, birds and insects. One of these styles was developed by Siu Lum Temple boxers who emulated the movements of the tiger, crane, dragon, leopard and the snake.

Regardless of styles, most schools were bound together like a family structure. The master was like a father, advanced students like older brothers and younger students like younger brothers. Everyone worked together to improve himself and eventually to teach his style to others.

The study of Kung Fu requires great self-discipline and sacrifice. A student should not expect to learn it overnight. It might take years before he can even begin to grasp its basic teachings. Once he becomes a master, however, his status in the art is almost peerless.

FIVE-FORMED FIST OF SIU LUM KUNG-FU

Many of the Kung Fu styles practiced today originated in the Siu Lum monastery (Shao Lin in Mandarin dialect and Shorinji kempo in Japanese) The history of Siu Lum Kung Fu like the history of many ancient arts is ambiguous and contradictory Much of what we hear today is legend Very little is actually known of the Siu Lum Temple itself The most popular version of its origin is that the monastery was built in the Honan province in Northern China approximately 1 600 years ago

About 520 A.D. an Indian priest Tamo arrived in China to preach Buddhism Tamo or Bodhidharma as he was sometimes called was an important but mysterious figure in boxing The child of King Sugandha he was a warrior who had received his martial arts training from an old master known as Prajnatarra When he entered the Siu Lum monastery he found the monks in emaciated condition Because they were unable to stay awake during meditation the Indian master introduced a series of 18 exercises to condition and develop their bodies and minds The Eighteen Hands of Lo Han as it is known today is said to be the forerunner of Siu Lum Temple boxing It is also said that it was Tamo who introduced the philosophies of Chan or Zen into the temple

Some historians on the other hand believe that a system of self defense was being practiced by the Siu Lum monks years before Tamo's arrival The monks had devised a method of self defense to protect themselves from bandits who frequently attacked the temple

Whatever historians generally agree that a major development occurred during the 16th Century when a wealthy young man named Kwok Yuen entered the temple and expanded Tamo's 18 exercises into 72 An expert in both boxing and weaponry Kwok Yuen had felt that the Siu Lum fighting art had not yet reached its

ultimate potential. So he disguised himself and set out on a journey throughout China searching for greater fighting knowledge. He met boxing master Pak Yook Fong and an old man known as Li, both of whom were very skillful in the open hand claw techniques. Returning to the monastery, Kwok Yuen, with the help of the two boxers, increased his original 72 movements to 170 and classified them into five distinct styles—The Tiger, The Crane, The Leopard, The Snake and The Dragon. The five styles were later improved into a new and more effective style known as the Five Formed Fist.

A Siu Lum graduate acquired his diploma only after passing a gruelling life or death test. He was sealed in a specially designed labyrinth, its only exit the front gate of the temple. As he worked his way toward the gate, he would be confronted by a systematic series of traps, armed dummies and other lethal devices that were triggered mechanically. If he managed to work his way to the gate, he was confronted with still another obstacle—a huge smoldering urn. To gain his freedom, he would have to wrap his arms around the red hot urn, branding his forearms with the formidable seal of two dragons—the highly respected and revered marks of a Siu Lum monk.

The art of Kung Fu was taught to only those worthy of receiving such knowledge. For many generations its secrets remained within the walls of the Siu Lum Temple. During the 17th Century, when China was conquered by the Ching Dynasty, officials and supporters of the overthrown Ming Dynasty sought refuge in the Siu Lum monastery. They had been plotting a revolution when the temple was invaded and destroyed by the forces of the Ching Dynasty. The boxers who managed to survive the attack escaped. It was during this period that the secrets of Kung Fu were disclosed to the outside world.

Although there is no way of knowing how many systems of Kung Fu exist today, it is generally acknowledged that a great many of the styles can be traced back to the teachings of the Five Formed Fist developed by Yuen Fong and Li. The Southern Chinese methods of the art were eventually systemized into five major styles named after their originators: Hung, Lau, Mok, Choy and Li. Since then, most of the styles have gone through many changes, but the one that has managed to remain relatively unchanged is the Hung style.

Hung Hee Gung an 18th Century boxer who devoted his life to Kung Fu was a disciple of two Siu Lum monks Chee Sin an expert in the long hand method and Fong Wing Chuen a skillful boxer of the short hand art After years of study Hung combined the best methods of the two instructors specializing in The Tiger and The Crane styles He called his school *Hung Kuen Hu Hok Pai* (The Tiger and The Crane systems of Sifu Hung) and his followers faithfully perpetuated the styles from generation to generation making sure that the ancient techniques of the Five Formed Fists were retained Today Hung's school is referred to as the original Siu Lum Kung Fu

Whether it has been for fighting or for health imitating animals and birds has always been an important part of Kung Fu In the Second Century Hua To a famous surgeon devised exercises based on the movements of such creatures as the tiger deer bear monkey and the bird The styles in the fighting art likewise were patterned after the movements of the wild creatures

The Five Formed Fist is basically an imitation of animal movements The Tiger Form is said to represent bone development and dynamic strength the Crane Form sinew training and spiritual development the Dragon Form spiritual movements rather than external movements the Leopard Form swiftness and agility and the Snake Form inner strength or chi The following is a brief introduction to some of the animal forms that exist today



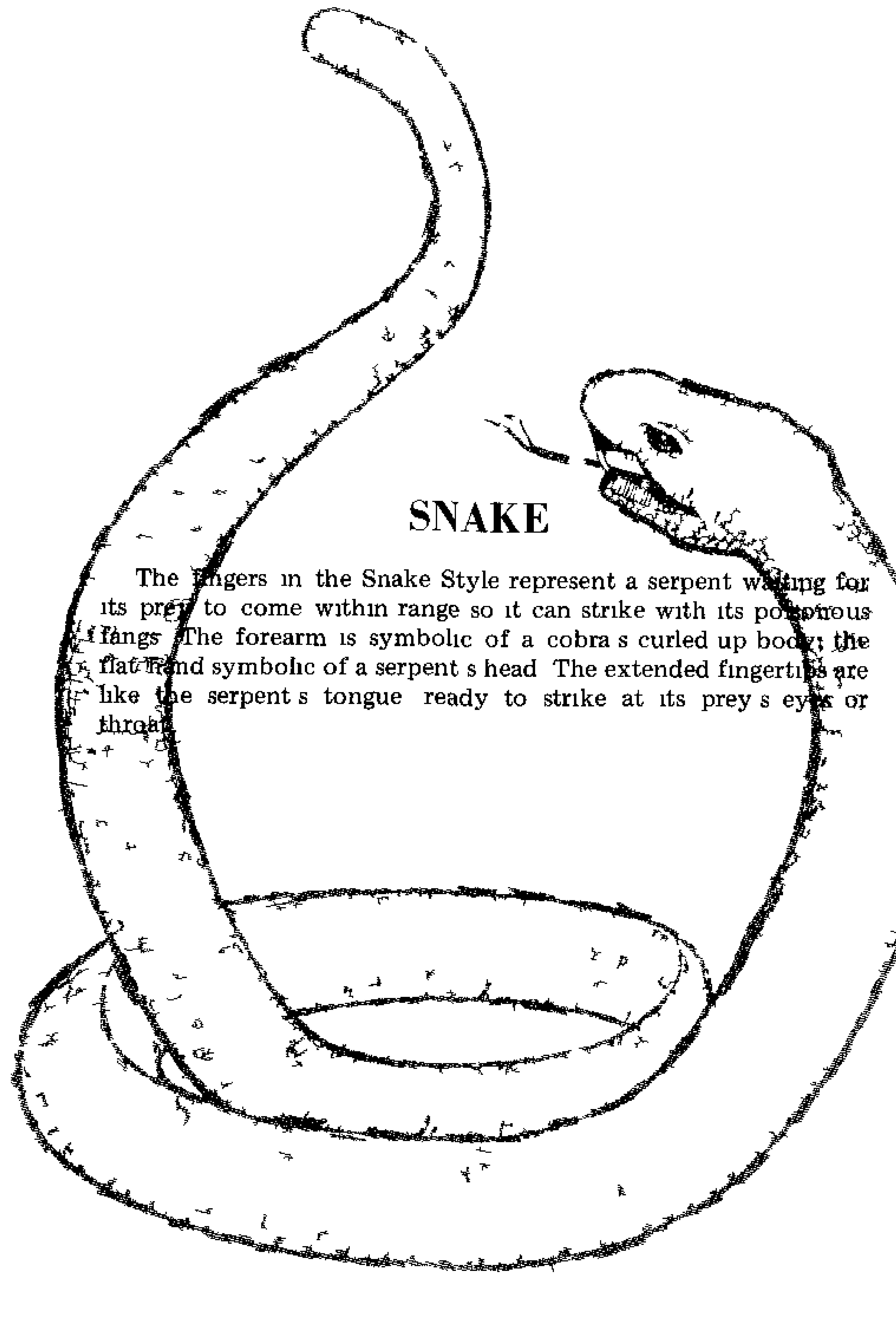
TIGER

A tiger's ripping claws are the major characteristic of this style. The Tiger Claw is a combination of an open hand strike followed by the raking of fingertips. The open hand can also be used defensively for shoving your opponent off balance or blocking and grasping your opponent's limb. Like most Chinese fighting styles, the techniques of the Tiger Style are often described in such poetic terms as Black Tiger's Claws, Wild Tiger Springing From the Hill, The Stretching Tiger, and Tiger Hiding in the Forest.

CRAANE

The Crane Style imitates a bird preparing to take off or land. Other movements include imitation of a bird standing calmly and gracefully on one leg. The primary weapon of this style is known as the Crane's Beak. The thumb and fingertips are pressed tightly and used in a pecking motion. The targets are the eyes, throat, groin and other vital spots.

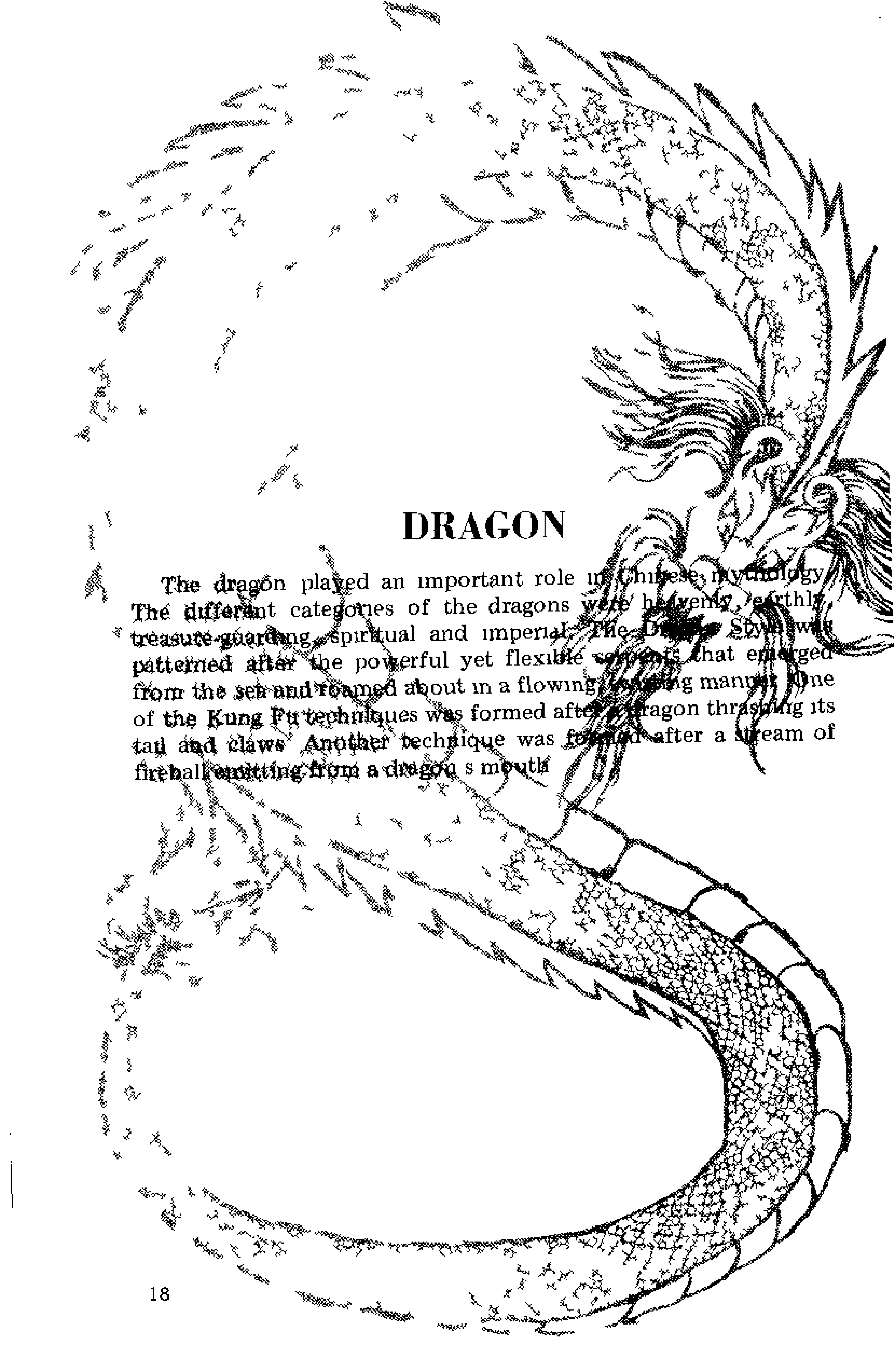




SNAKE

The fingers in the Snake Style represent a serpent waiting for its prey to come within range so it can strike with its poisonous fangs. The forearm is symbolic of a cobra's curled up body; the flat hand symbolic of a serpent's head. The extended fingertips are like the serpent's tongue ready to strike at its prey's eyes or throat.

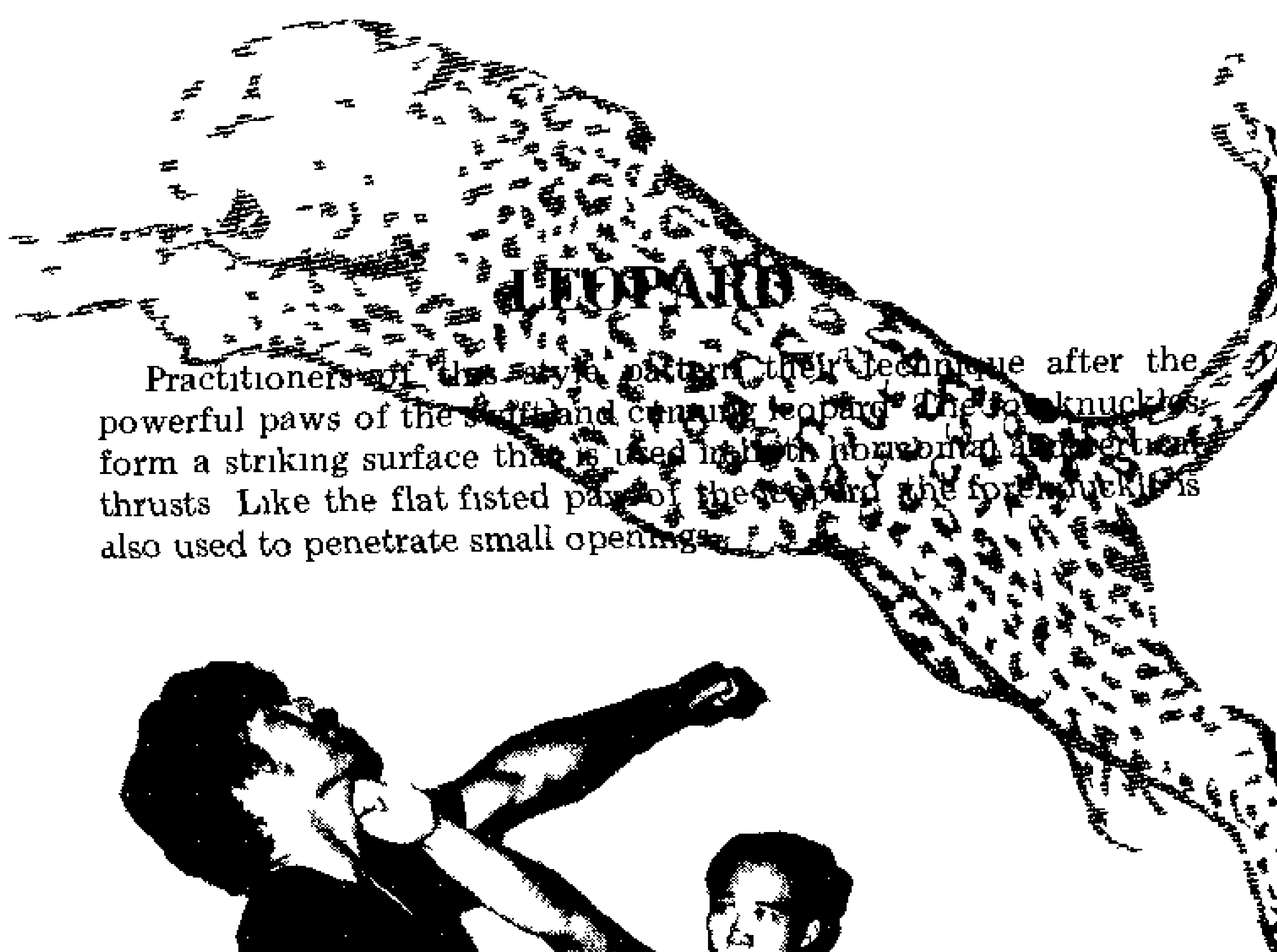




DRAGON

The dragon played an important role in Chinese mythology. The different categories of the dragons were heavenly, earthly, treasure-guarding, spiritual and imperial. The Dragon Style was patterned after the powerful yet flexible serpents that emerged from the sea and roamed about in a flowing, winding manner. One of the Kung Fu techniques was formed after a dragon thrashing its tail and claws. Another technique was formed after a stream of fireball emitting from a dragon's mouth.





LEOPARD

Practitioners of this style pattern their technique after the powerful paws of the swift and cunning leopard. The four knuckles form a striking surface that is used in both horizontal and vertical thrusts. Like the flat fisted paws of the leopard, the foreknuckle is also used to penetrate small openings.



PHILOSOPHY OF KUNG-FU

Chinese boxing is full of paradoxes and contrasts short and long hand soft and hard hand straight and circling hand This section covers some of these styles

Although the styles of each school are different most of the systems are based on a common principle The different methods have their strong and weak points It is the individual and not the method that is important

A strong will is of utmost importance for anyone who wishes to master the art of boxing He must not only be willing to dedicate a great part of his life to it but it must become a part of his being It is only then he can develop his mind body and spirit to their fullest extent

The Kung Fu terms are difficult to explain in English Many of the words represent philosophical concepts rather than a single meaning It is therefore important that a beginning student become familiar with the terms and phrases

STRENGTH

There are two types of strength which can be developed through Kung Fu training. The first, known as Hei Lek, or natural body strength, is muscular power and is based on a person's size and weight. A big, brawny person usually has a great amount of Hei Lek strength. His strength can be further developed through weightlifting or other exercises involving muscle building. Since Hei Lek depends on size and weight, it is considered inherited strength. A beginning student in Kung Fu starts with his inherited strength, then develops it by another form of Hei Lek—conditioning exercises.

The second type of strength is known as Gin Lek, or refined force. Gin is power of concentration and is totally different from brute force. Unlike Hei Lek, size and muscle have no part in this type of power. Gin is generated from within the lower abdominal region and flows through the torso, arms, and hands, then manifests itself in the fingertips. It is the correct usage of Gin that gives its user what appears to be extraordinary power. The boxer appears to be soft, yet his blocks and strikes are filled with great strength. Mastering Gin is very difficult. A beginning student starts with natural strength (Hei Lek), then develops his unseen strength (Gin) through rigorous training.



Two types of strength: Hei Lek and Gin Lek enable the student of Kung Fu to develop his power and ability. Hei Lek, natural body strength, uses muscular power based on a person's size and weight. Gin Lek stresses the power of concentration. The student generates power through his torso, arms, and hands until it manifests itself in the fingertips.

TAN TIEN

Whenever one blocks or strikes his force or Gin should be released instinctively from the lower abdominal region. This spontaneous reaction is developed through Tan Tien training and is very significant.

Tan Tien is a point within the hypogastric region which is about three inches below the navel. In Asian philosophy especially to practitioners of Yoga and to the Zen (Chan) school of Buddhism Tan Tien is the essence of life, the focal point for both mental and physical forces from which a spiritual unification is derived.

A beginning student learns Tan Tien from a Horse Riding Stance. He releases his strength from all parts of his body and concentrates it within his Tan Tien so that his body's center of gravity is lowered and held firmly below his navel. A person shoved in an upright position loses his balance easily, but a boxer who has learned to anchor his strength within the lower abdominal region is rooted to the ground like a tree. He becomes immovable because his foundation is firm and solid.

Through proper training a boxer's Tan Tien can be filled with the power of his entire body. His abdominal region becomes the primary source of strength. For this reason training of force or Gin is directed to one's Tan Tien.



Tan T'en the point approximately three inches below the navel in the hypogastric region serves as both the mental and physical focal point for each player. The Gin (force) should be developed from this lower abdominal region by the student when he learns the Horse Riding Stance.

BREATH

In studying most Asian self defense systems one frequently encounters bewildering terms such as Chi Hee and Ki. These terms have many interpretations some of which are air breath vital energy life force cosmic force and internal energy. Ancient Greeks called it Pneuma the spiritual forces inherent in every human being. In Chinese boxing it is Chi.

The study of breath seems shrouded with mystery. Unlike the visible techniques of boxing breath and energy are unseen forces. They are nevertheless as much a part of cultivating the mind as developing the body. To practitioners of Chinese medicine Chi refers to the breath and blood flowing through various channels of the human body. It is a life giving force which must be properly balanced if one wishes to maintain maximum health.

This section was written to provide the student with a general idea of the benefits that can be derived from proper respiratory practice. Some of the results of correct breathing are increased power stamina stability and control over one's mental state. To accomplish these goals one must first learn Tan Tien breathing. This does not mean breathing with one's abdomen. Anatomically it means that one sees and feels a distinct movement of the lower diaphragmatic muscles rather than those of the upper chest. Therapeutically Tan Tien breathing exercises the internal organs within the abdominal region. Thoracic breathing on the other hand is the breathing method of most people of the western

world Many Westerners are shallow breathers who use only a fraction of their lung capacity Many make the mistake of associating deep breathing with chest expansion Asian boxers do not believe in enlarging the upper body It makes one top heavy Tan Tien breathing makes one bottom heavy which is more desirable because it gives a greater foundation Ironically when a baby is born he breathes correctly with his diaphragm and not his chest As he grows older however he somehow loses this practice

Correct breathing habits also result in greater stamina Without it a boxer would tire quickly and his techniques would be ineffective Long and deep breaths are signs of a healthy and stable person Conversely short jerky rapid breaths are signs of a sickly and nervous person Losing control of one's breathing during training results in exhaustion and disorderly breathing during a battle can result in disaster Without proper breathing even a skilled boxer would be at a psychological disadvantage Tan Tien breathing has a great effect on the body and spirit allowing the practitioner to gain a certain amount of control over his emotions and mind

In the 4th Century B C an ancient Chinese philosopher Chuang Tzu declared that ordinary men use only their larynx for breathing while men of great wisdom breathe from deep within Chuang Tzu further declared that he who understands the art of breathing is aware it is the giver of life and strength Such a person's power will be great and his achievements many

Method of Breathing

Concentrating on your Tan Tien inhale through your nose and expand your abdomen Do not move your chest Breathe deeply and imagine that you are filling the lower abdominal region with your breath To complete the cycle focus your strength on the lower part of your body and blow the air through your mouth Inhale and exhale in a smooth uninterrupted cycle avoiding undue strain Breathe naturally always remembering your Tan Tien

In the next stage you should use your imagination to channel the breath through your body in a definite pattern While inhaling through the nostrils picture the air circulating to the back of your head down to the spine and submerging in your Tan Tien before flowing up through the front part of your body and out of the mouth This cycle is used to achieve unification of mind and body

Effective breathing combines inhaling through the nose, expanding the abdomen, and not moving the chest. Strength should be focused on the lower part of the body with breaths taken in a smooth fashion to avoid undue strain.



You must be relaxed, your tongue sticking to the roof of your mouth. If you breathe calmly and slowly, you will feel as though you are actually seeing and hearing your breath circulating throughout your body. This exercise can be practiced anywhere and will give your nervous system a calming effect.

You should always maintain a rhythmic flow of breath. Always inhale through your nose and exhale through your mouth. Inhaling through your mouth or holding your breath should be avoided since they cause exhaustion. While exhaling through your mouth, expel the air gradually. It will make you feel as though you are ridding yourself of all the stale air and impurities in your system. Whether you are inhaling or exhaling, you must be constantly aware of an expanding sensation within your Tan Tien. These rules apply whether you are standing or moving in a first set. After awhile, you will discover that your stamina and endurance have increased tremendously.

SPEED

The fighting techniques of a skilled boxer are shadowless. His movements are so fast that his opponent does not see the attack. In Kung Fu as in most western sports speed is very important. A skilled boxer matches each of his opponent's blows with three of his own.

Before a beginner concentrates on speed however he must first develop proper form and timing or his techniques will be ineffective. Timing of course depends largely on your eyes. Sharp eyes will enable you to distinguish a roundhouse from a straight punch, a high blow from a low one, or a long blow from a short one.

Sharp eyesight is developed through practice. A good method for a beginning student is to follow the motions of your hands. As your hands gradually move faster your eyes will have little difficulty keeping up with the movements. A natural reaction is for the eyes to blink whenever there are movements close to the face. One way to overcome this tendency is to gaze at the sun as it begins to rise. You will blink at first but with proper training you will be able to do it without blinking. A word of caution. This training must be done only during daybreak and only for brief periods of time. Gazing at the sun too long can cause serious eye injury.

LINES AND CIRCLES

The lineal method is one of two major movements in Kung Fu. It is executed in a straight piston like motion. Advocates of this method maintain that since a straight line is the shortest distance between two points the blocking and attacking techniques patterned after it are the most effective. The second major movement is the circular motion. Those who favor this method maintain that circular movements are not only smoother but are in greater harmony with the flow of Chi.

Although the Tiger and Crane school blends the two movements the emphasis is on the circular motions. Most blocking techniques for instance follow an arc or circular pattern enabling the hands to move more smoothly. A counterattack on the other hand can be executed with either a straight or curved pattern depending on the position of the opponent.

A skilled boxer is able to circle his hands freely and continuously in all directions. The circular patterns are large or small full or semi circles arcs or figure 8s. Each point of a circle is the beginning of another circle and the circles can be reduced to a mere pinpoint. What sometimes appears to be a straight line is actually a circle. Once a student understands and perfects the circle motion techniques he will be able to divert any attack. Rather than attempting to stop an attacking force with force he will be able to change the direction of his opponent's force and take advantage of his opponent's momentum.

One of the most powerful and destructive forces on earth is the tornado. Actually it is nothing more than a mass of wind whirling in a circular pattern. The concept of circular motion in Kung Fu is similar to a tornado. It is a simple yet a powerful and effective tool for a boxer.

1



2



3



Both the straight line and circular motion methods are shown in this blocking and counterattacking technique (1) Attack your opponent with a left roundhouse to the head. If he blocks the blow and counters with a left upper cut to your mid section (2) avoid the attack by drawing your body back simultaneously circling his right hand counter clockwise and his left hand clockwise. The two outward circling motions expose your opponent's center (3) The shortest distance between your right hand and your opponent's body is undoubtedly a straight line. Without drawing your right hand back lunge forward with a thrusting punch to your opponent's mid section.

SOFT AND HARD

One of the fundamental principles of Kung Fu is that you should never absorb your opponent's force but redirect it. Hard against soft, soft against hard is a classical saying among Chinese boxers. If an opponent is less powerful and less skillful than you, you would have no trouble overpowering him. What if he is more powerful and more skillful than you? It would be disastrous to use force against force. A wiser approach would be to apply soft against hard. You avoid and deflect your opponent's attack, then take advantage of his momentum.

The principles of soft and hard are illustrated as follows. If two rocks of different compositions were thrown against each other, the weaker would break. A rock thrown against a rubber ball, however, would be deflected. Likewise, mass and strength can be neutralized and repelled if one reacts like a rubber ball.

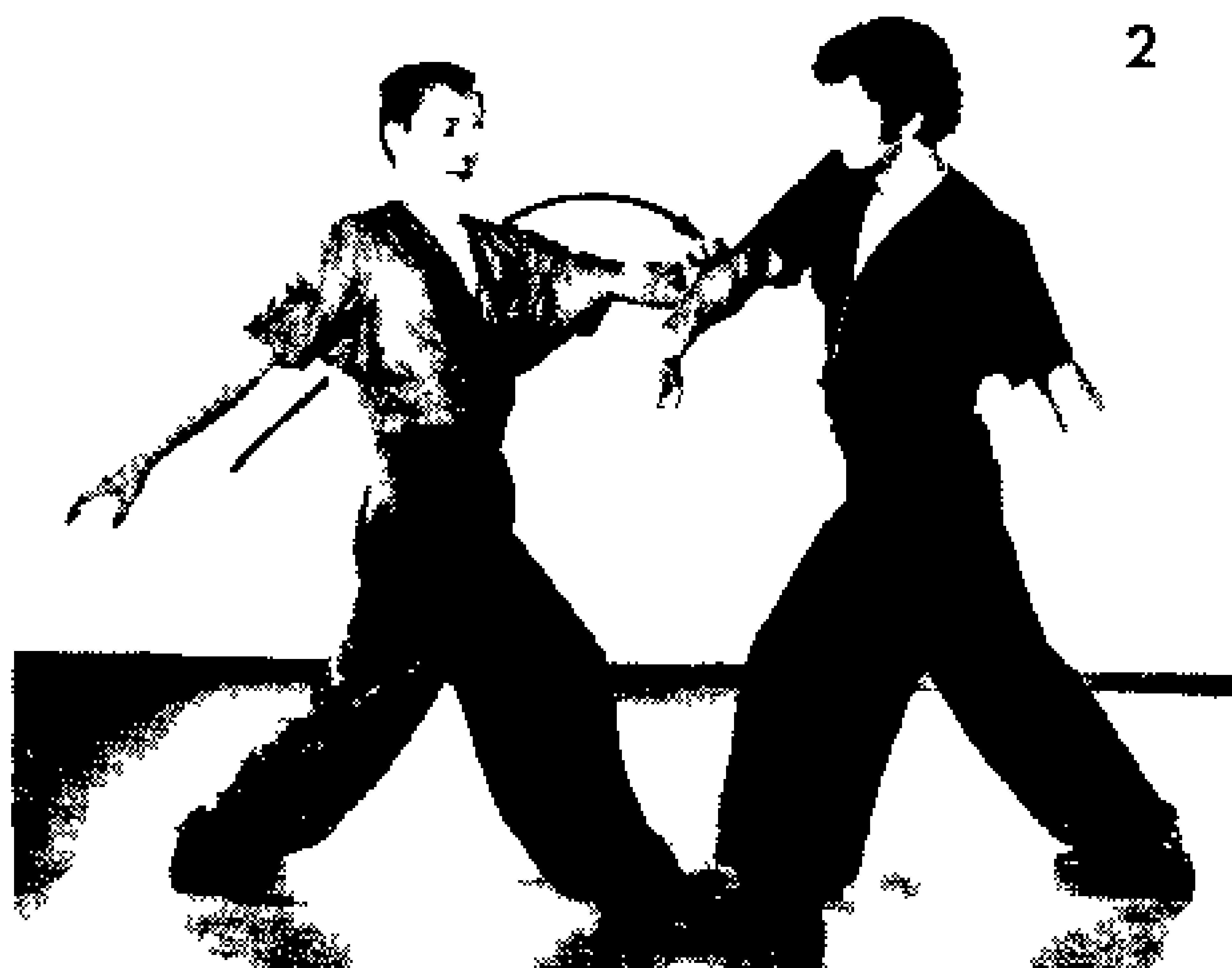
The application of this principle is especially necessary when you encounter an unknown opponent. Not knowing his strength, it would be foolish to confront him directly. By being soft, you join your opponent's attacking force, permitting it to proceed in the direction in which it is headed. Your opponent's blows will lose their power, and you will be able to counterattack with maximum effect.

Hard and soft are not fixed levels of strength. They are interchangeable and applied spontaneously. When you become skillful, you will be able to combine them and apply the right amount of force necessary to overcome your opponent.



1

Meeting your opponent's force with force means hard against hard. Soft against hard on the other hand means giving way to your opponent's force then taking advantage of his momentum. (1) If your opponent attacks you head with a right hand roundhouse (2) rather than blocking his blow lean back simultaneously using your left hand to push your opponent's right hand downward causing him to lose his balance. (3) Then step forward with your left foot and counter with an open hand palm strike to your opponent's head.



2



3

LONG RANGE - SHORT RANGE

Long and short refer to the distance between a boxer and his opponent. It is the range from which a boxer finds his technique most effective. Jumping, kicking, foot sweeping and free swinging hand attacks are the long range style of Kung Fu. Close in fighting is the short range style. A short range expert works his way close to his opponent and unleashes several quick hooks and uppercuts. Some schools such as the Tiger and Crane have incorporated both the long and short range in their techniques.

Regardless of method, a fighter must always maintain a proper range to make his technique effective. Each boxer must discover for himself the technique that is most effective for him. Short range movements which are effective for one boxer may be totally useless for another, and vice versa. Differences in size, weight, build, speed and other factors play an important role in determining whether a boxer should use the long or short range.

The Tiger and Crane school requires blending of both the long and short range tactics. The following photos show some of the distances and ranges involved in Kung Fu fighting.



LONG RANGE

Often referred to as the Iron Boom, the foot sweeping and jumping techniques are examples of long range tactics.



LONG RANGE

For long range fighting the leg is the best weapon. Drop down and entice your opponent to move in closer. When he is within range propel your body upward and execute a thrusting back kick.



LONG RANGE

Another long range tactic is a punch thrown with your arm fully extended.

SHORT RANGE

Although moving into your opponent's blow may seem foolish, a short hand tactic such as the one shown here enables a boxer to block, deflect the oncoming force and counterattack all with a continuous flow of motions. This tactic requires a sharp eye and perfect timing, but it will stop your opponent with his first blow.



SHORT RANGE

Defensive tactics such as the hooking hand block shown here are often executed by moving into and alongside your opponent. This maneuver places you close to your opponent, making it difficult for him to observe your moves.



SHORT RANGE

Blocking and stepping into your opponent with an uppercut is another example of infighting. There is great similarity between the jabs, hooks and uppercuts of western boxing and the infighting combinations of Kung Fu.





HORSE RIDING STANCE

BUILDING A FOUNDATION

The basic requirements in Kung Fu training are a solid foundation and a strong framework. The stance is the foundation and the exercises the framework. They must both be mastered before a student can advance to higher levels of training.

The training exercises in this section are typical of the movements found in many Southern Chinese systems. Although hand techniques comprise 75 percent of the movements in the Tiger and Crane School, they require only one vital fundamental: the Mah or stance development. Without a proper stance, a boxer will not be able to use his hands effectively and he will fall when pushed by his opponent.

The Five Stances

There are wide varieties of stances in Kung Fu. Each is developed to serve a specific purpose. The five most important stances are the Horse Riding, Bow and Arrow, Cat, Scissors or Twisting Horse, and Hanging Horse. These stances distribute the body weight more efficiently and are quite different from a normal posture. Once you perfect the different stances, you will be able to set yourself in positions which provide solid foundations.



BOW AND ARROW STANCE



CAT STANCE



SCISSORS STANCE



HANGING HORSE STANCE

HORSE-RIDING STANCE

As indicated this stance derives its name from the squatting position of a horseback rider. It is the most important stance in Kung Fu. A student will experience leg pains at first but once he strengthens his legs the pain will disappear.



FRONT VIEW

Spread your legs apart about twice the width of your shoulders pointing your toes out. (The Horse Riding stance can also be assumed with your toes pointed straight forward or inward.) Squat down as if sitting on a horse with



SIDE VIEW

your knees apart. Tighten your fists and place them beside you waist. Your back should be kept straight and your thighs should be parallel to the floor. Focus both mind and strength toward the lower abdominal region. This stance places equal weight on both feet.

BOW-and-ARROW STANCE

In this stance the front leg is curved like a bow and the back leg is extended like an arrow. When used with other stances this strong posture will increase the range of your hands. The Bow and Arrow stance is often used to start an attack or a counterattack.



FRONT VIEW

Spread your legs apart about twice the width of your shoulders. Point the toes of your forward foot lightly inward in line with the heel of the other foot. Point the rear foot outward at a 45 degree angle. Bend the knee of your



SIDE VIEW

forward foot so the thigh is parallel to the floor. The knee and toes of your forward foot should be aligned. Extend the rear leg fully like a brace. This stance places 60 percent of your weight on your left foot and 40 percent on your right foot.

CAT STANCE

The boxer assumes a crouched position in this stance. With the power of a cat's claws, his front foot grips the floor. It is not fixed but free to kick, advance, retreat, and change into other stances. Very little of the boxer's body is exposed, making it an excellent defensive stance.



FRONT VIEW

Spread your legs the width of your shoulders. Point your rear foot outward and your front foot straight ahead. Align the toes of your front foot with the heel of your rear foot. Lean forward so the shoulders and front knee are aligned. Keep your back straight. Do *not* relieve the pressure on the rear leg by rounding your shoulders and hunching your back. Lower your body as



SIDE VIEW

though sitting in a chair. Your rear thigh should be parallel to the floor. The heel of your front foot should be off the floor. The toes should be curled inward, gripping the floor. Keep your body low so that very little of it is exposed to an attack. The tension and pain in the rear thigh will disappear once you are accustomed to the stance. Ninety percent of your weight will be supported by your left foot, 10 percent by your right.

SCISSORS STANCE

The Scissors Stance is like a pair of opened scissors one leg crossing over the other. Despite its awkward appearance a fighter skilled in this stance can move very swiftly. It can be used to advance or retreat and is particularly useful for moving laterally. Because of the twisting posture the Scissors Stance is also used for the Dragon style techniques.



FRONT VIEW

Cross one leg over the other. Bend both legs and lower the body so that 75 percent of the weight is on the front foot and 25 percent is on the rear foot. (The distance between the knee and foot of your rear leg determines the span of this stance.) Place the front foot flat on the floor 90 degrees to the side. Point the rear foot forward with the heel raised. Align the heel of your front



SIDE VIEW

foot with the toes of your rear foot and check to see that your front thigh is parallel to the ground. Lock your rear knee to the calf of your front leg. Lean forward and align your shoulder with your front knee, placing the center of balance between your feet. Keep your back straight and lower your body by bending your rear knee.

HANGING-HORSE STANCE

Used primarily for defense the Hanging Horse is a one legged stance. The foot that is raised protects the groin and the lower body from a kick. This stance can also be used to kick. Single legged stances are often used in the Crane forms.



FRONT VIEW



SIDE VIEW

Lift one leg up until your knee is parallel to the floor. The other leg supports your entire body, and the foot is flat on the floor, pointing toward the front. Bend the knee of your supporting foot, but do not lock it in place. Point the toes of the raised leg toward the supporting leg, keeping them bent slightly. This stance places all the weight on your left leg.

HAND TRAINING

Asian fighters always make great use of the open hand. Palm strikes, spear hand thrusts and clawing techniques are some of the attacks used in Kung Fu as well as in many other systems of self defense. The methods of training to attack with the open hand however vary from school to school. The art of the Iron Palm for instance requires thrusting one's hand into containers of peas, sand and ultimately iron filings. Additional exercises include striking of sandbags, iron dummies and other mechanized equipment. These methods along with the use of herbal medications are used to condition and toughen the hands so that they will be impervious to pain.

Regardless of how tough the hand is, it is useless if it lacks power. A hand attack should have sufficient force to knock an opponent down with one blow. You must have complete command of your force, or *Gin Gin Lek*, you will recall, is the correct use of force. One of the ways of developing it is by *Ji Lek*, or finger strengthening exercises, which teaches you to direct your internal force, or *Gin*, toward the fingers.

Hand Drill 1

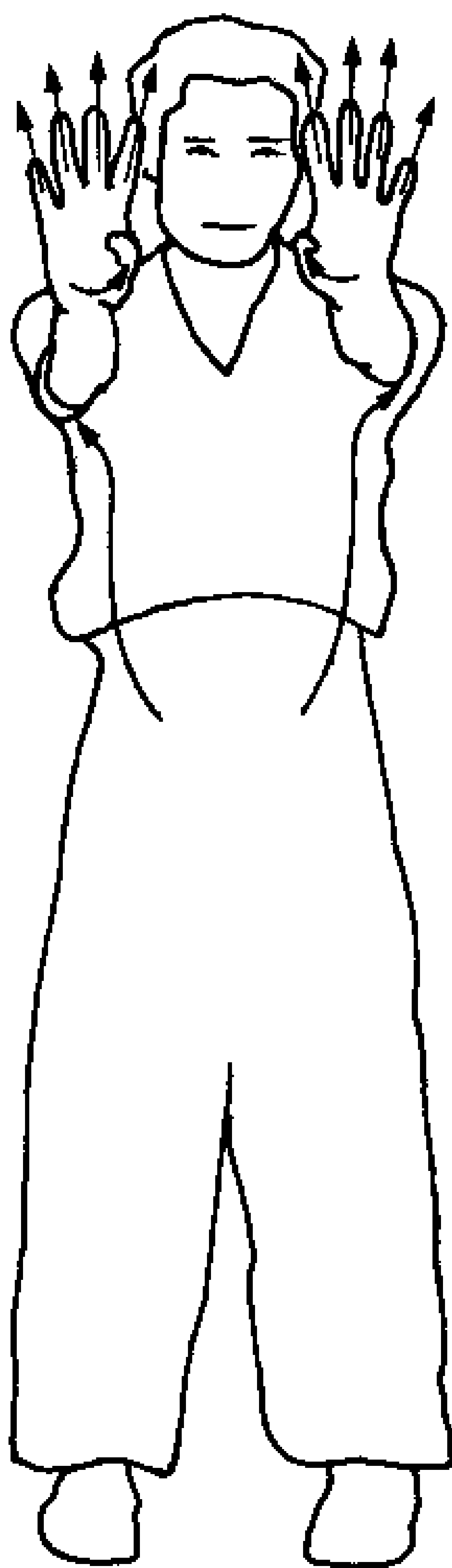
(1) Stand with your feet shoulder width apart. Sink your weight and get a firm foothold on the floor. Keep your knees straight but do not lock them. (2) Stretch your fingers upward, thumbs pointing to the front. Look straight ahead, concentrating on the tension and feeling of expansion through the fingertips as you gradually push both palms out to the front. (2A) Proficiency in this exercise will enable you to feel the *Gi* (force) flowing up from the *Tan Tien* to the sides of your body through your shoulders, arms, and fingertips.



2



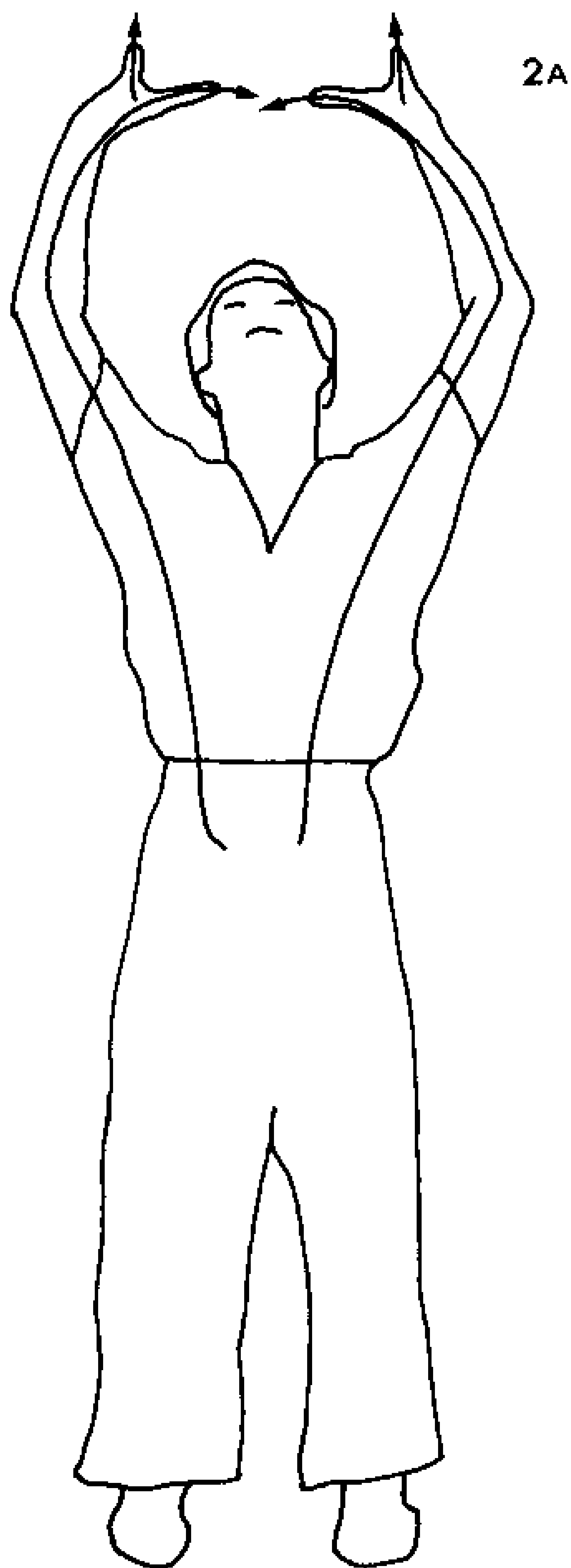
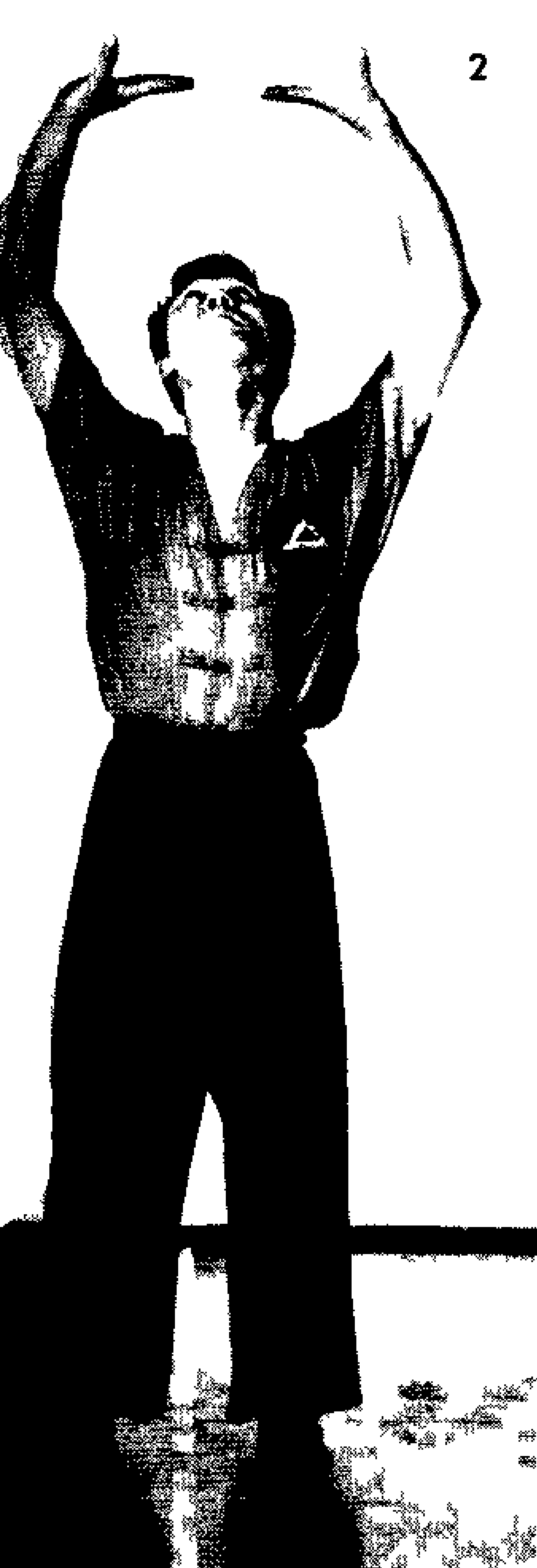
2A



Hand Drill 2

(1) Assume a natural standing position focusing your mind and strength downward. Raise your arms until they are parallel to the floor with your elbows pointed outward and your forearms held upright. Point your fingers inward toward your body and extend your thumbs upward. Hold your palms flat as though they were supporting an object. (2) Look up and gradually raise both hands over your head as though you were lifting an object. (2A) As you extend your hands upward in an even one-two rhythm, imagine your force being directed through the body, arms, and fingertips. Don't hurry. Wait until you feel the force in your fingers before going on to the next movement.





BASIC EXERCISES

This section covers the development of Gin application of the circular principle and perfection of the different stances. These basic exercises must be mastered so that they will become reflex action enabling you to react instantly and effectively in an actual fight. You will have no time to deliberate and ponder on techniques.

In addition to serving as an introduction to basic hand movements, these exercises also teach the methods of changing from one stance to another smoothly and effectively with the least amount of movements.

Although proper breathing is very important, the emphasis in this section is on the forms. Only after you have learned to execute the basic movements correctly should you attempt to coordinate them with your breathing. At this point, it is only necessary that you have learned the proper breathing method explained on Page 27.

Basic Exercise 1

Squat down in a Horse Riding stance with your fists palms up at the waist. Look straight ahead. Thrust your right fist outward until one half of your forearm has passed the body. Then begin twisting your wrist in a corkscrew manner. As you extend your fist fully the twisting action will add great power to the blow. Aim your fist at a point midway between your shoulders. Your arms should now be parallel to the floor. Point your elbows slightly downward they should be extended but not locked. Keep your fist tightly clenched for protective measures. The twisting movement is performed with the other hand while you snap the extended hand back to the waist. Alternate the thrusting movements from one hand to the other in pistonlike patterns. Work slowly at first then speed up as the movements improve.



FRONT VIEW



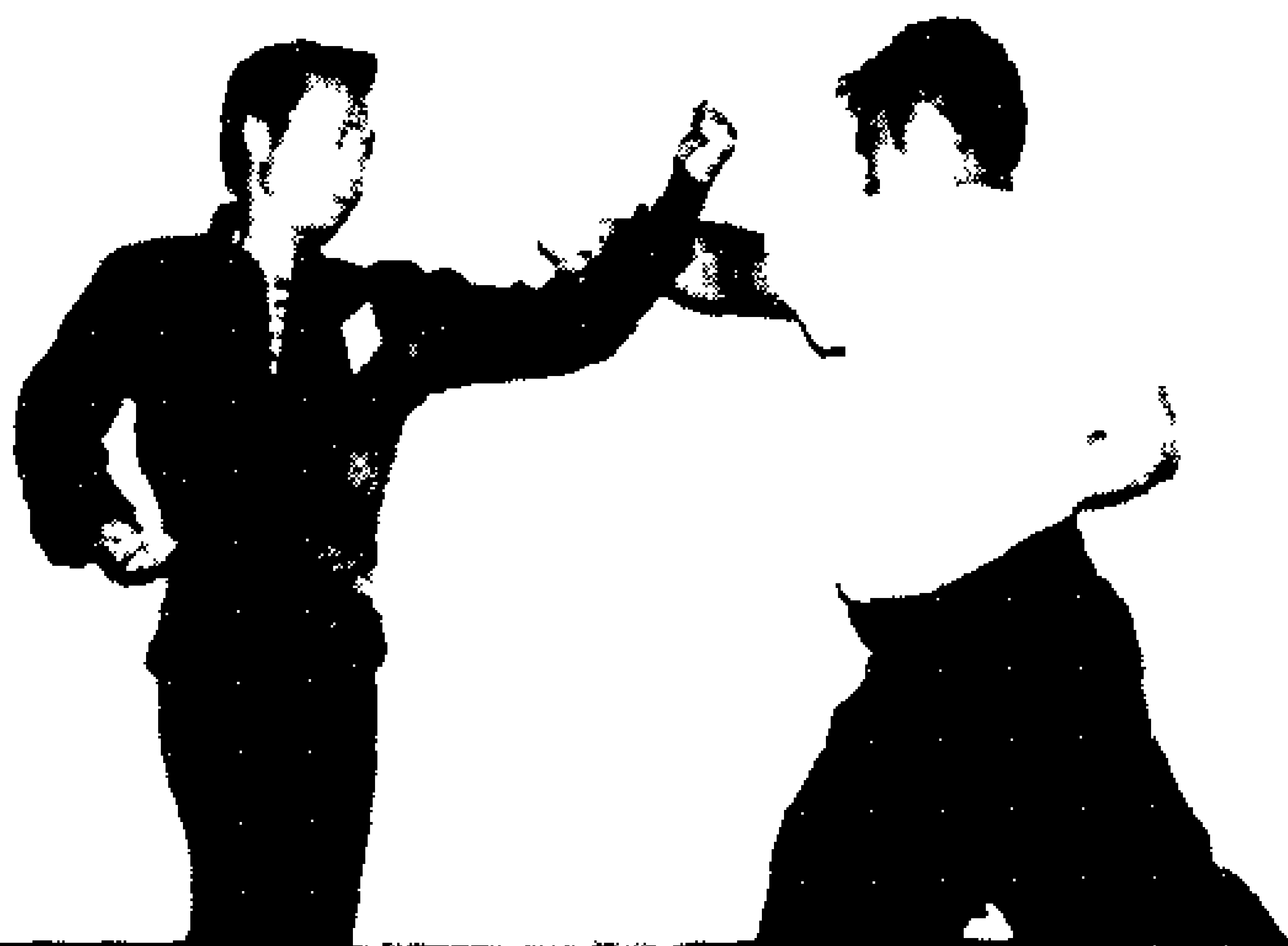
SIDE VIEW

Basic Exercise 2

(1) Assume a Horse Riding stance. Hold your right fist palm up at the side of your waist. Swing your left fist across the right side of your body. (2) Swing your left hand up counterclockwise in an arch using your forearm for blocking by swinging it from right



to left. (3) Simultaneously turn your body to the left and move into a Bow and Arrow stance. Your left hand should automatically pull back to the side of your left hip. Raise your right fist up to



APPLICATION 1

2



3

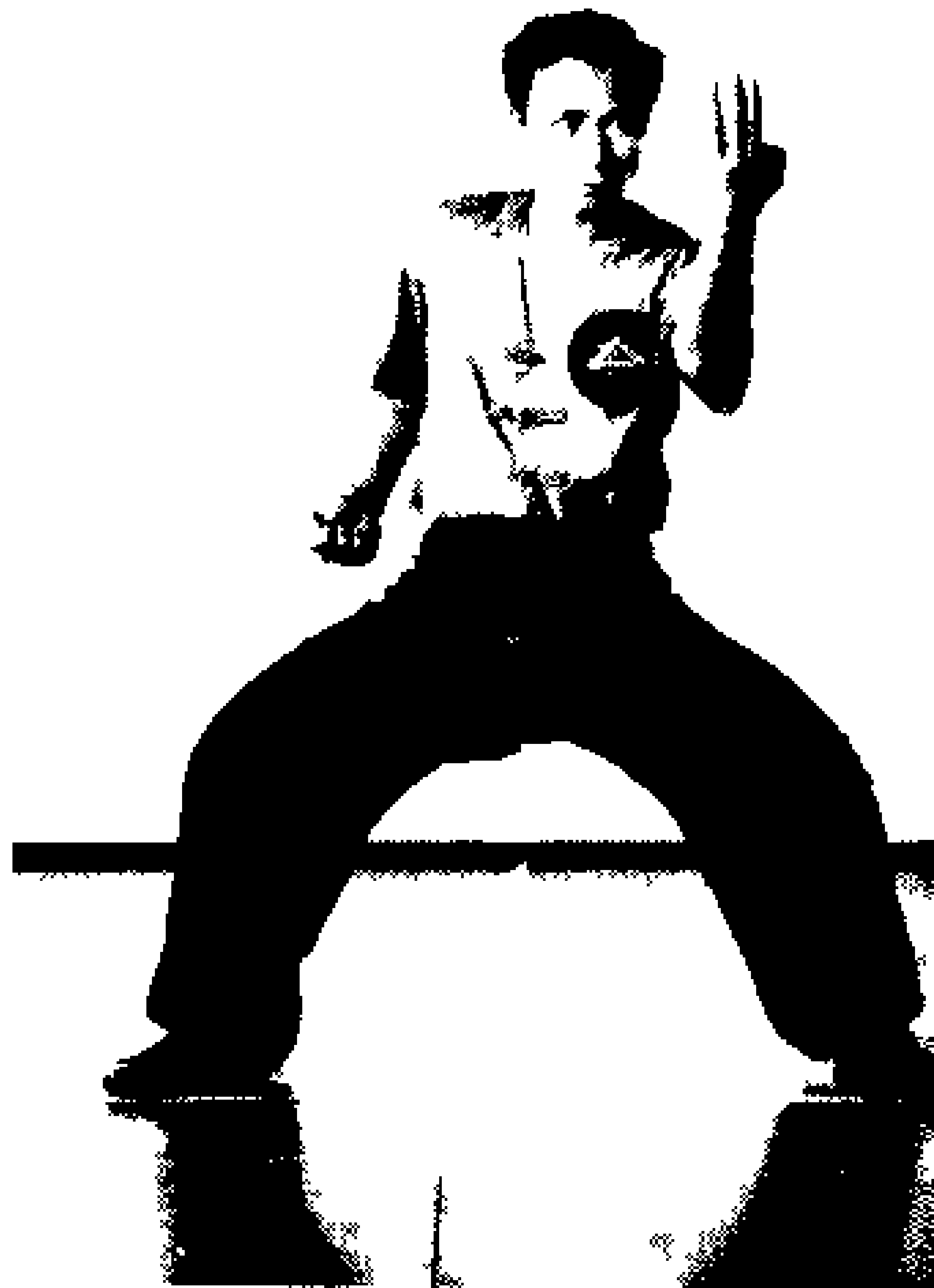


the chest and thrust it out in a straight line motion. The thrusting blow and the pulling back of your left fist must be performed together. Do not think of this technique as three separate move-

ments. Block, change of stance and counterattack should be one continuous motion. The exercise should be repeated with the opposite side to develop both hands.



APPLICATION 2



APPLICATION 1



Basic Exercise 3

(1) The motions of this technique are the same as those in Exercise 2. The only difference is that the blocks and strikes are performed with open palms. Also, the proper *method of breathing is emphasized*. Assume a Horse Riding stance and breathe through your nose. Keep your eyes on your left hand as you swing it across the left side of your body. (2) Swing your left hand up counterclockwise in an arch. Gradually exhale as you go through the movement. As part of your eye training, follow the movements of your left palm as it arches up and crosses your body. (3) Turn your body toward the left and move into a forward stance. Strike directly out with your opened right hand. Remember to continue exhaling throughout this movement. As in Exercise 2, the movements of the right and left hands should be performed together. Shift your eyes from the left hand to the right palm as it strikes out. Always inhale before moving and exhale continuously throughout the exercise. The amount of breath released is proportionate to the amount of force transmitted. Immediately after striking, inhale and repeat the exercise with the opposite side.



APPLICATION 2

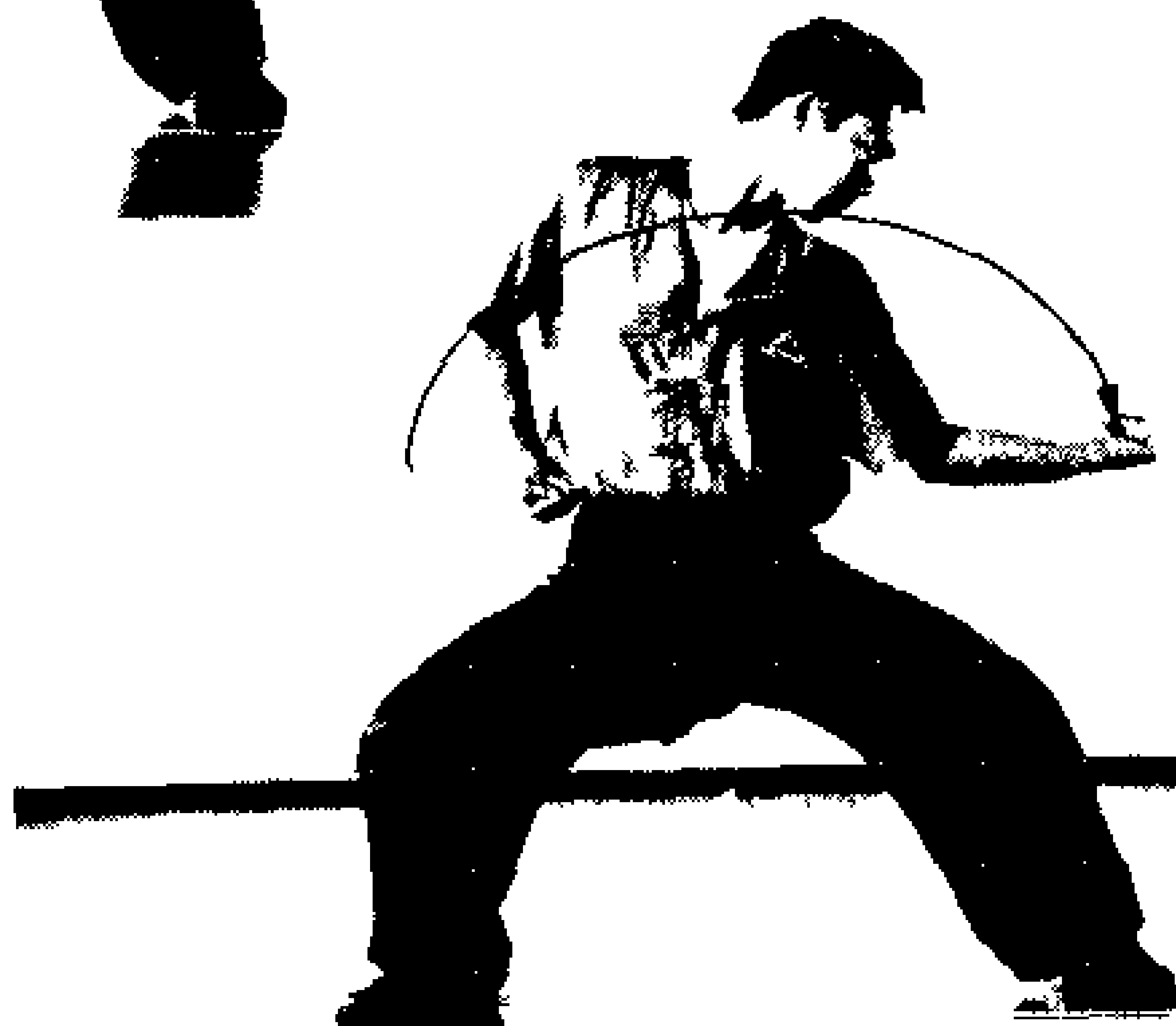
1

Basic Exercise 4

(1) Assume a Horse Riding stance. Holding your right hand beside your waist in a ready position bring your left fist downward toward your right side. (2) Arch your left hand back across your body in a backfist striking motion. Your forearm should be parallel to the floor slightly behind the left thigh. (3) Twist your waist to the left and change into a forward stance. Simultaneously thrust your right fist out as your left fist draws back to a ready position.



2



3





APPLICATION 1



APPLICATION 2



Basic Exercise 5

(1) From a natural standing position slide your left foot to the front and form a Horse Riding stance simultaneously swinging your left hand out in a back hand reaching motion. (This hand movement is the same as that in Exercise 4) Your left forearm should be parallel to the floor and extended slightly behind the left foot. Your right fist should be held alongside the waist in a ready position. (2) Twist your waist forward and change into a left forward stance. Simultaneously thrust your right fist out and draw the left fist back. In moving to a forward stance your left foot should not change its position. (3) While shifting back into a Horse Riding stance draw your left hand up behind the ear. Then strike out with the edge of your left palm and draw your right fist back to the waist. This technique is a variation of Exercise 4. The first two movements are executed toward the front rather than to the side. The additional motion offers a simultaneous block and strike to the opponent's midsection.



Basic Exercise 6

(1) Look straight ahead as you assume a natural stance with your fists at your sides. (2) Slide your left foot to the left side and slightly forward simultaneously pivoting your body to the right pulling the right hand up into a ready position at the waist and striking out with a left Leopard's fist. (3) Sliding your right foot out 45 degrees to the front drop your body down and form a low Cat stance. Circle your right hand behind the ear then thrust out with a Leopard's fist.



the palm facing outward. As the right hand strikes out draw your left hand back to a center guard position. The purpose of this form is to sidestep an opponent's attack then counter attack. It is the correct position of the feet that will place you away from the opponent's blow and keep you within counter attacking range. An overhead twisting thrust to the opponent's back section is the counter blow. By dropping your body low to the floor the groin and body will be protected.





APPLICATION 1



APPLICATION 2

1

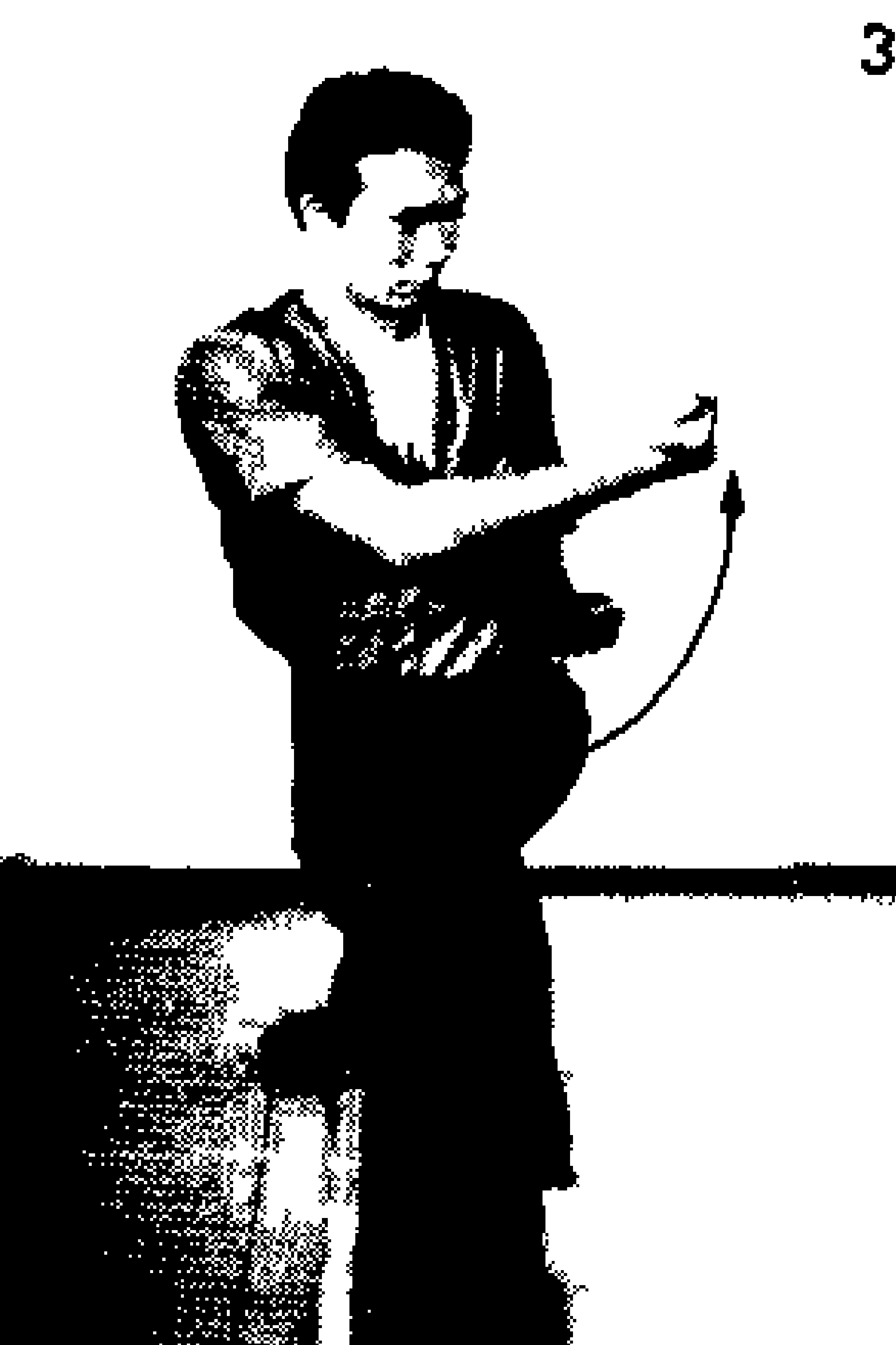


Basic Exercise 7

(1) From a natural standing position slide your left foot out and form a forward stance. Swinging your left fist in an arch simultaneously drawing your right fist back behind the body. (2) Swinging your right hand in an overhead motion and pull your left hand back. The right fist should travel downward from a point above your right shoulder toward the outside of your left knee. Keep your right arm fully extended during the entire swinging. (3) Circle your right hand toward the left shoulder. (4) Slide your left foot back so that it is in line with your right foot and continue circling your right hand across the body. Be sure that the forearm crosses your entire shoulder from left to right while your left fist swings down behind your body. (5) Thrust your left fist in

5





an uppercut and draw your right hand back to a ready position at the waist (6) Drop the left hand toward the right side of your body (7) Sliding your left foot back slightly turn your waist toward the left and circle the left forearm across your body (8) Changing from a right to a left forward stance thrust your right fist forward. The attack should be executed with the fist held in a vertical position. Exercise 7 consists of three blocking and three counterattack techniques. The six movements are blended into one continuous pattern giving the practitioner training in changing from one technique to another. As in the previous exercises be sure to perform the movements with both sides.





Basic Exercise 8

(1) From a natural stance slide your right foot to the side. Raise your left hand up over the head and drop your right hand across the body. (2) Form a forward stance by sliding your right foot toward the side. Thrust your right hand out fist upward and swing your left hand back diagonally fist downward. Repeat this exercise with the other side. This movement can be used for both blocking and striking.



APPLICATION



1

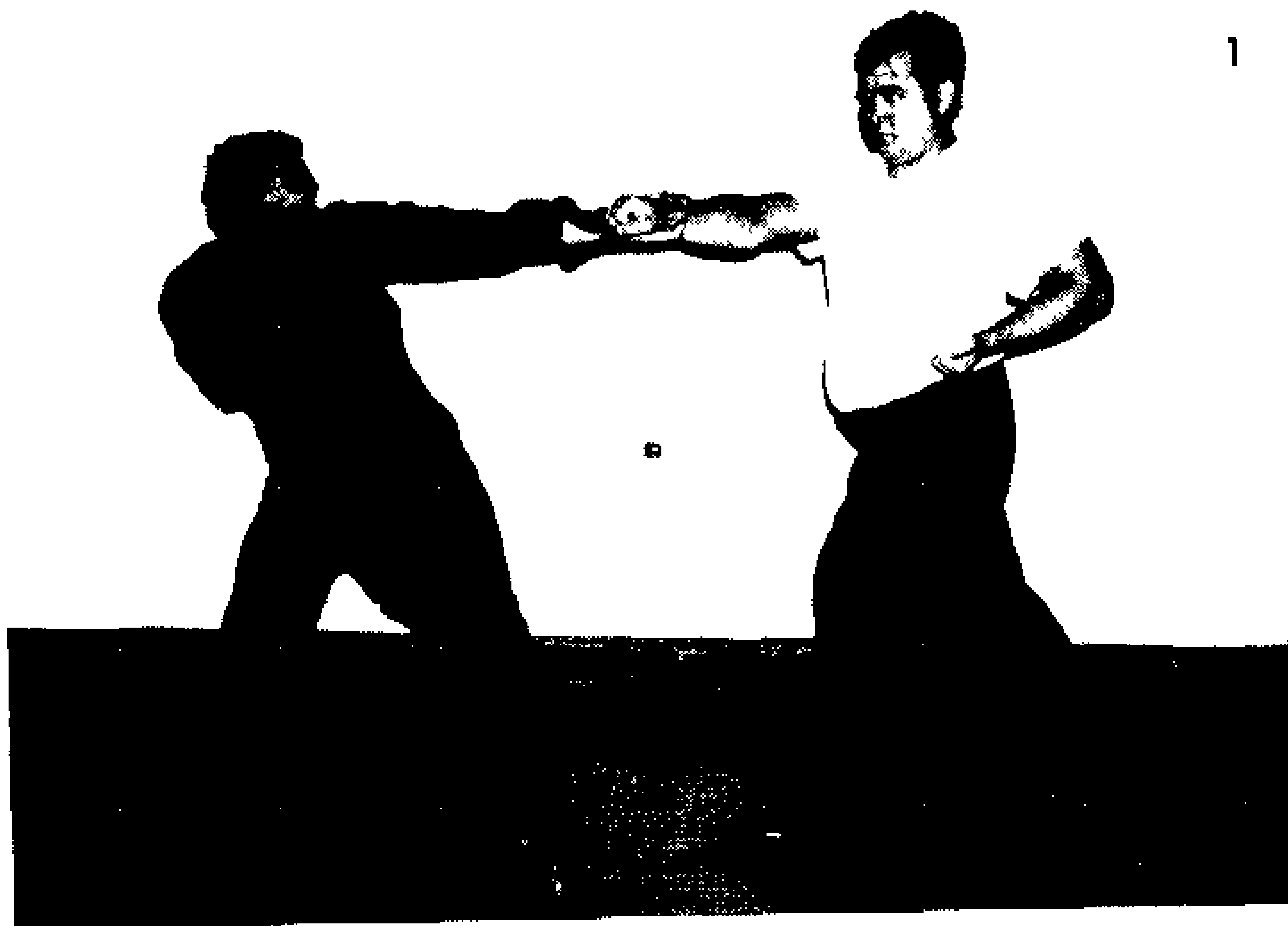


Basic Exercise 9

(1) Keeping your left foot flat on the ground with the knee bent slightly raise your right knee up toward the chest and assume a Hanging Horse stance. (2) Execute a snapping kick using the instep of your foot as a weapon. Keep your body straight and draw your right leg back to its original position. The tremendous power and long reach of the leg is especially effective when used as a surprise maneuver against an assailant.

2





Basic Exercise 10

(1) Assume a left forward stance keeping your body 90 degrees away from the direction of your intended kick. (2) Draw your right foot up. Then with a twisting motion of your hips and lower body execute a thrusting side kick. The knee of your support leg should remain slightly bent and the foot should pivot to the left side while you are kicking. The thrusting side kick is very effective in allowing you to keep away from your opponent's blows while enabling you to counterattack.



THE CIRCULAR BLOCKING METHOD

As indicated earlier, the circular blocks do not depend on brute force. They are movements used to deflect or guide an oncoming force away from its original path. Your opponent's power is neutralized and diverted to your advantage. By applying the circular principle, you will be able to defend yourself against attacks from all directions.

The blocking exercises in the following pages are designed to defend you from a continuous flurry of blows. Begin slowly. Work toward correct forms. As you gain experience, increase the tempo.

Blocking the Straight Punch

This technique is one of the most important movements in Kung Fu. It can serve as a base for many blocking techniques.

(1) Assume a Horse-Riding stance. Raise your left hand simultaneously dropping your right hand with the right palm facing toward you. Keep your fingers open throughout the block. (2) Push your left hand toward the right shoulder and circle your right hand upward, the right palm still facing toward you. Cross both wrists directly in front of you. (3) Execute a semicircular movement with your right hand, turning your hand smoothly until the palm faces outward and simultaneously dropping your left hand to a center guard position at your waist.



1



Application of the Circular Block

Up to this point you have been instructed to watch the movements of your hands during training. In actual combat, however, you do not watch your own hands. You watch the movements of your opponent.

The methods of watching an opponent vary among the different systems. Some schools teach the students to watch the opponent's eyes; others the chest, hands or the entire body. The Hung school, on the other hand, teaches its followers to direct the eyes on the opponent's shoulders.

2



An aggressive movement always begins at the shoulders. To prove this, try and extend a punch without moving your shoulders or upper arms. You will discover it is impossible. The following exercises



therefore should be performed while your eyes are directed on your opponent's shoulders

(1) Assume a natural stance with your right foot slightly forward as your opponent advances and prepares to attack with his right fist (2) Using your left palm block and deflect your opponent's blow toward your right (3) Lift your right hand up crossing it with the left wrist As soon as your right wrist makes contact with your left (4) drop your left hand to a center guard position At the same time with your right hand push your opponent's hand in a semicircular motion toward your right This block may also be used for other postures including the Horse Cat Scissors and Bow and Arrow





Continuous Blocking Exercise

This exercise is a modification of the basic block. I will teach you the concept and application of a continuous blocking pattern. A major source of power is derived from the rotation of the waist.

The photos show your opponent attacking with two consecutive blows to the chest. They are blocked by two modified circling blocks.

(1) If your opponent attacks with a straight right to the chest from a Horse Riding stance twist your waist to the left and swing your right hand clockwise in front of you moving your left hand to the rear. (2) Twist your waist



toward the right as the blocking hand circles clockwise and swing your left hand across to the right in a low guard position. (3) As your opponent draws his right fist back and attempts to follow up with a straight left to the chest swing your right hand down while the left hand prepares to circle counterclockwise. (4) Twist your waist to the left and circle the blocking left hand counterclockwise, diverting your opponent's force away. Swing your right hand across the body toward the left. Repeat the sequence. This cycle of punching and blocking can be continued indefinitely. Eventually, you should be able to block as fast as your opponent attacks.

1



Blocking the Roundhouse

In this exercise you opponent attacks with a continuous series of roundhouse bows to the head. A different set of blocking maneuvers is used against this type of attack.

2

(1) If your opponent steps forward and attacks with a right roundhouse to the head while you're in a normal standing position (2) twist you waist toward the left and execute an outside forearm block drawing your left hand up to a





center guard position. Although your feet are in a Cat stance position, your body is held high rather than in a low crouching position. (3) If your opponent then withdraws his right hand and swings a left roundhouse to the head, (4) twist your waist and pivot both feet to the right, changing your left hand across the body and executing an outside block against your opponent's forearm. Draw your right hand to a center guard position.



TECHNIQUES OF BOXING

A popular Kung Fu proverb says beginners block middle ranking boxers attack after blocking but those of the highest rank dispense with blocking

Although a background of blocking and defense tactics is required during the early stage of learning self defense no one can keep blocking an attack continuously Even an experienced fighter risks getting hit The risk however is substantially reduced when a block is followed immediately with a counterattack It serves as a deterrent It discourages an opponent from launching another attack *But this is only the second level of skill* The most skillful Kung Fu master does not even bother to block He waits for his opponent to make the first move then strikes out at the same time

An analogy is a fast-drawing gunfighter Although he permits his adversary to make the first move he is able to draw and fire the first shot Dodging an opponent's blow and striking out at the same time is a classic example of a Kung Fu tactic Another is the simultaneous block and hit tactic You must move swiftly and efficiently without fear of being hit You must place your opponent on the defensive to prevent him from attacking This is done by going in and stopping him after his first move

Another Kung Fu proverb says there should be no more than three blows thrown in a fight The opponent throws once maybe twice But the third blow is always thrown by you never by him

As you go through this section study the examples carefully You will note that the most efficient techniques involve the least motion

To be able to bring an opponent down with one blow you must know the vital points of the human body The following chart shows the most common targets in Kung Fu

VITAL TARGET POINTS

The diagram illustrates the vital target points on a human body, divided into two views: Front View and Back View. The central column lists the target points, with lines connecting them to the corresponding locations on the human figures. The target points are: HEAD, NECK, CHEST, UPPER ARM, LOWER ARM, ELBOW, ARMPIT, THROAT, CLAVICLE, UPPER BACK, SHOULDERS, ELBOW, FOREARM, WRIST, HAND, BACK OF HAND, WRIST, FOREARM, BACK OF FOREARM, WRIST, FOREARM, Calf, SHIN, and ACHILLES TENDON.

FRONT VIEW

BACK VIEW

HEAD
NECK
CHEST
UPPER ARM
LOWER ARM
ELBOW
ARMPIT
THROAT
CLAVICLE
UPPER BACK
SHOULDERS
ELBOW
FOREARM
WRIST
HAND
BACK OF HAND
WRIST
FOREARM
BACK OF FOREARM
WRIST
FOREARM
Calf
SHIN
ACHILLES TENDON

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FRONT VIEW

BACK VIEW

HEAD
NECK
CHEST
UPPER ARM
LOWER ARM
ELBOW
ARMPIT
THROAT
CLAVICLE
UPPER BACK
SHOULDERS
ELBOW
FOREARM
WRIST
HAND
BACK OF HAND
WRIST
FOREARM
BACK OF FOREARM
WRIST
FOREARM
Calf
SHIN
ACHILLES TENDON

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FRONT VIEW

BACK VIEW

HEAD
NECK
CHEST
UPPER ARM
LOWER ARM
ELBOW
ARMPIT
THROAT
CLAVICLE
UPPER BACK
SHOULDERS
ELBOW
FOREARM
WRIST
HAND
BACK OF HAND
WRIST
FOREARM
BACK OF FOREARM
WRIST
FOREARM
Calf
SHIN
ACHILLES TENDON

1



Strike without Blocking

The highest level of boxing requires one to move without deliberation. Striking without blocking is an excellent example of moving instinctively. Although the enemy attacks first, the Kung Fu expert can dodge and strike out instantaneously like a flash of lightning.

(1) Your opponent attacks with a left jab. (2) As you sidestep the jab, throw a right hand punch to your opponent's head. Raise your left hand to prevent a possible elbow strike.

2



Block Once, then Attack

(1) Your opponent thrusts a right punch at you in d section. (2) Slide your right foot forward and execute a hammer fist block with your right hand as you raise your left fist over head. (3) Change into a Bow and Arrow stance as you guide your opponent's hand away and drive a left hammer fist down into his kidneys. Moving your opponent's right hand away makes him vulnerable to your counter attack.



Block Twice, then Attack

(1) Your opponen thrusts a right front kick at you midsection (2) Shift you body out of range by sliding your right foot back assume a Scissors stance and deflect your opponent's kick with an arching right forearm block (3) Your opponent



drops his right foot and follows with a left roundhouse punch to your temple (4) Pivoting on both feet turn to the right and form a Horse Riding stance as you execute a right forearm block (5) Without hesitating immediately follow up with an uppercut to your opponent's jaw







Block and Attack Together

(1) Your opponent attacks with a left jab to your jaw.
(2) Drop to a Cat stance and circle your right arm over your opponent's left forearm to deflect his punch. Simultaneously bring your left hand across in a center guard position and continue thrusting your right Leopard's Paw forward into your opponent's midsection.



NOTE The remaining techniques in this section comprise the Five Formed Fist of Kung Fu

1



High and Low Tiger's Claw Attack

(1) As your opponent attacks with a right punch to your chest step forward and across with your right foot moving beyond his line of attack. Simultaneously raise your right hand to block his forearm. (2) Move in rapidly using your right forearm to deflect his hand away and strike with a high and low Tiger's Claw attack.

2





Double Tiger Claw Attack to the Centerline

(1) Your opponent attacks with a right thrust kick to your groin. (2) Shift to the outside from a Cat stance and execute an outside forearm block. (3) Your opponent brings his foot down and follows with a high punch to your head.



3



(4) Circle your right hand counter clockwise and execute an outside forearm block while moving forward into a Bow and Arrow stance.
 (5) Execute a right claw hand to your opponent's jaw and a left claw hand to his body.

4





Evade and Claw Attack

(1) Your opponent attempts to execute a double fist temple punch and a front kick to your groin. (2) Drop into a low forward stance and duck under your opponent's hands. Using your left palm to push his leg down, thrust a right Tiger's Claw strike to your opponent's midsection. These three movements should be performed in one smooth motion.



1



Tiger's Claw to the Jaw

(1) Your opponent attacks with a thrusting right forefoot punch to your midsection. (2) Slide your foot forward and across your body using your right hand to block and your left hand to check your opponent's forearm for

2



3



possible elbow attack. (3) Guiding the attacking fist away shift into a Cat stance and strike out with a Tiger's Claw attack to the jaw. Moving directly into your opponent will give you the best chance of striking his vulnerable spots.



Crane Opens His Wings

(1) As your opponent assumes a Horse Riding stance and prepares to attack, take a step back and assume a Crane form. (2) Stretch your left hand towards your opponent's left hand, enticing him into an attack. (3) Your opponent moves in, attacking with a straight right fist to your head. (4) Pivot your feet to the left and drop down into a Scissors stance as you



4



block his fist by swinging your right forearm down. (5) Your opponent draws his fist back and follows with a left blow to your temple. (6) Raise your right hand to deflect the attack, step out to the right side and form a forward stance. Use your right hand to force your opponent's fist away and counter attack with a left palm strike to his ribs.

5



6



1



Flight of the Single-Legged Crane

(1) As your opponent attacks with a right thrust to your midsection, execute the Single-Legged Crane by changing both hands down and drawing your right foot up. (2) Counterattack with a snapping right kick to your opponent's groin.

2



Reincarnation of the Hungry Crane

(1) As your opponent throws a left
blow to your chest raise your left
hand and execute an outside fore-
arm block. (2) While guiding your
opponent's fist down strike with a
Crane's Beak attack below his ear.



2

1



Pecking Attack of the Crane's Beak

(1) As your opponent steps in with a thrusting right punch shift your body to the side and execute an outside forearm block. (Note the angle of your body and feet.) (2) Cut your left hand down and guide the fist away. This motion exposes your opponent's center line, enabling you to strike out with a Crane's Beak attack to his eyes.

2



Crane's Beak Retracts, then Strikes

(1) As your opponent attacks with a left punch withdraw your body and pull your right hand back in a sucking motion to deflect the strike. (2) Strike your opponent's head with a right crane beak attack. Your left Crane hand should be in a position to continue blocking or attacking. This type of withdrawing block is useful whenever your extended hand must be used for defense.



2



Open-Wing Block, and a Leopard's Paw Attack

(1) As your opponent thrusts a straight right punch respond with a double wing block. Sliding your left foot back form a



2



Scissors stance (2) As you opponent follows his attack with a straight left blow to your jaw deflect the blow with an open hand left palm block (3) While moving you opponent's left hand away slide your foot in and form a Horse Riding stance. Simultaneously circle your right hand around and thrust a fore knuckle strike at his ribs





Strike of the Lunging Leopard

(1) Your opponent attempts a thrusting right punch to your mid section (2) Block it by catching your left hand up then down



against his forehead (3) Moving forward counter with a lunging Leopard's First strike to your opponent's throat



Leopard's Paw Strikes the Throat

(1) As your opponent strikes out with his left hand, check it with an outside left forearm block. (2) Turn your waist to the left and execute a Leopard's Fist to his throat.



Dragon's Claw Block and Back-Fist Strike

(1) Your opponent steps forward and attempts to strike you with a right roundhouse punch to your head. (2) Slide your right foot back diagonally to the right and drop into a Horse Riding stance and use your left claw hand to block your opponent's strike. (3) Grasping your opponent's wrist, cross your right foot over the left and deliver a backfist to his head. The twisting motion and backfist strike give this technique its name *Black Dragon's Thrashing Tail*.





Dragon's Mouth Strikes Out

(1) As your opponent attacks with a right punch, raise your right hand and step outside the blow. (2) Change into a right forward stance and strike out with a Dragon's Mouth and to his eyes. Use the fingers of both hands to increase your chance of hitting the target.



Snake Searching for the Pearls

(1) Your opponent attacks with a thrusting left punch to your chest.
(2) Circle your right hand clockwise to block the blow. Simultaneously form a Curled Cobra with your right hand.
(3) Strike your opponent's eyes with your extended fingertips.
This technique is known as the *Snake Searching for the Pearls*.



1



Deadly Serpent Darts Out

(1) As your opponent advances with a right punch step to the side and execute a grasping palm block with your right hand (2) Strike with your left hand under your opponent's forearm thrusting your fingers into his eyes

2



THE HUNG GAR

FIST OF SIU LUM KUNG-FU

Fist sets the heart and soul of Kung Fu were developed over a period of many centuries. Because Kung Fu has evolved from a history of different styles and schools it is impossible to number the classical sets practiced today. Some are designed to develop external power others to build internal power. Some are performed with extreme speed others very slowly.

To the outsider who knows nothing about Chinese boxing the sets appear to be classical dances. Many people have the misconception that they are interesting to watch but useless in actual fighting. They do not seem to understand that beneath the graceful and elegant movements lies a highly deceptive force. A Chinese boxer's techniques are fluid and flowing. He moves into his opponent from all directions. In order to maneuver in this manner he must be highly trained. One of the training methods is the classical exercises.

Because Kung Fu involves many sets it is wise for a boxer to emphasize quality and not quantity. It is more beneficial for him to be able to master only one set than to learn ten sets and not master any.

The classical sets of the Tiger and Crane school can be practiced alone or with a partner. In this section you will study the two men or sparring set. They will help you to determine whether or not your speed, power and application are sufficient to stop an opponent. They will also help you adapt yourself to the different physical builds of your partners and someday a real adversary. The goal is not to score points but to perfect the techniques with the help of a partner.

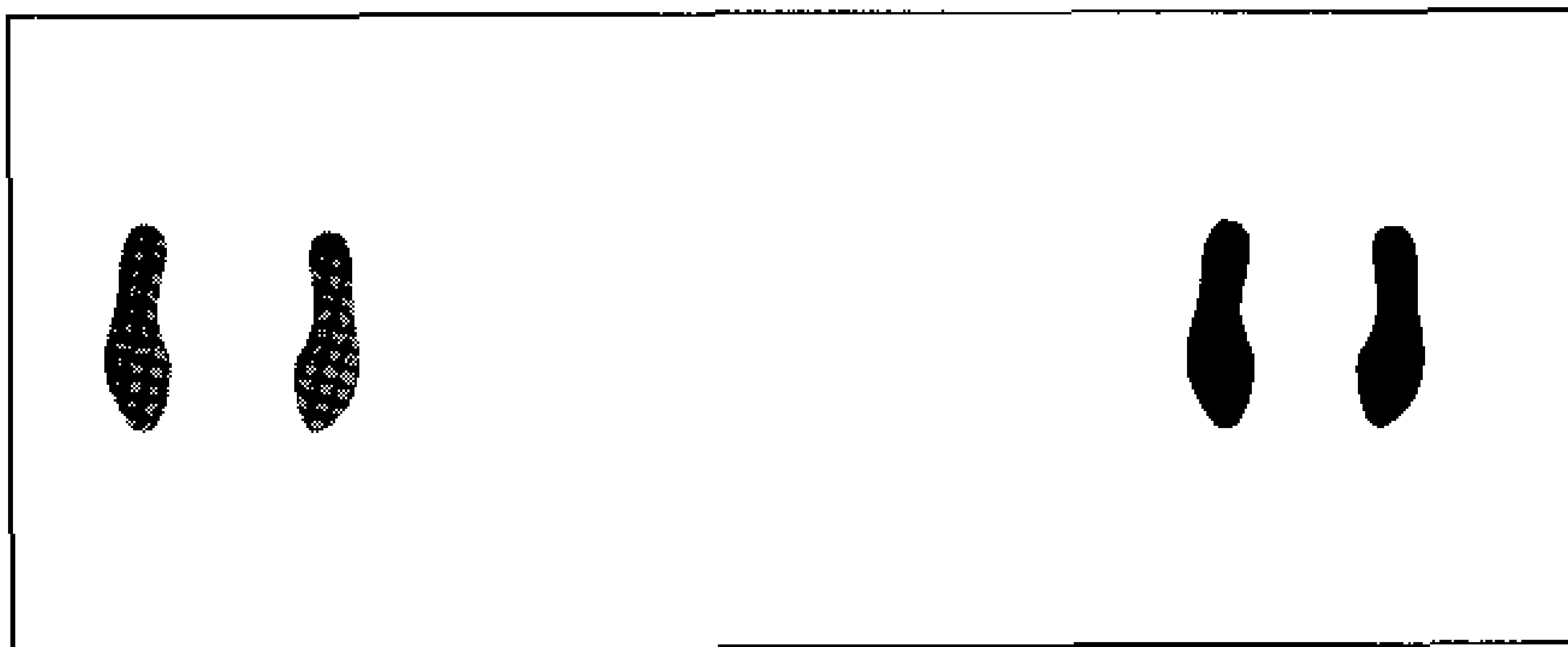
Although the exercises will not make you a Kung Fu master overnight they will develop your reflexes and prepare you to overcome an opponent. Some of the exercises involve partners matching the series of techniques from beginning to end. Others involve individual techniques. Study the photos and explanations carefully. While learning the sets remember the following:

- 1 Perform each movement correctly. Strive for proper form.
- 2 Move slowly and maintain a rhythmic flow of movements.
- 3 Do not worry about speed. As the movements become natural you will be able to perform faster.
- 4 Be sure to watch the shoulders of your opponent throughout the exercises.
- 5 Be sure that the movements are applied effectively.
- 6 When you are able to execute the sets reasonably well try to increase your speed.

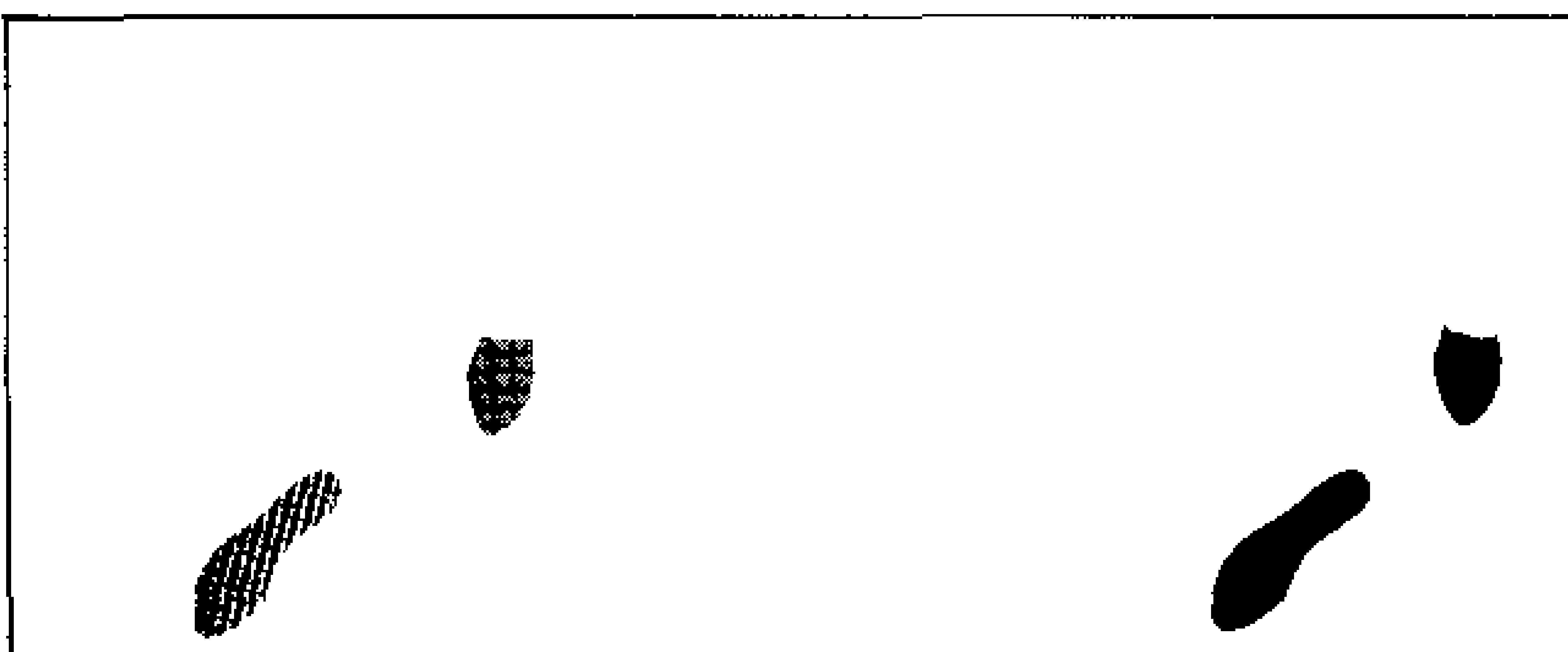
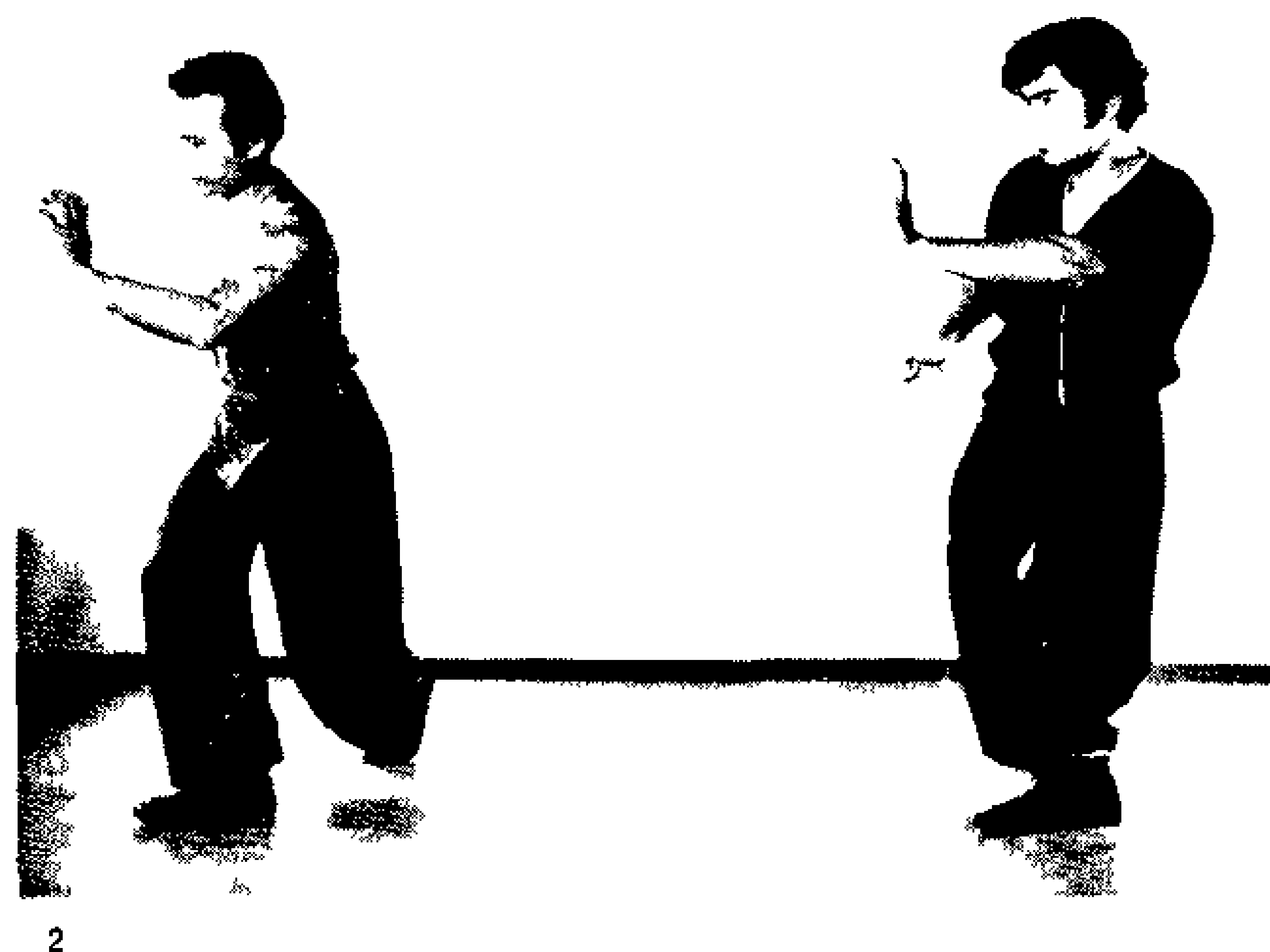
(NOTE In the following series of photographs and captions the fighter dressed in gray will be known as **PLAYER GRAY** The fighter dressed in black will be known as **PLAYER BLACK**)



1



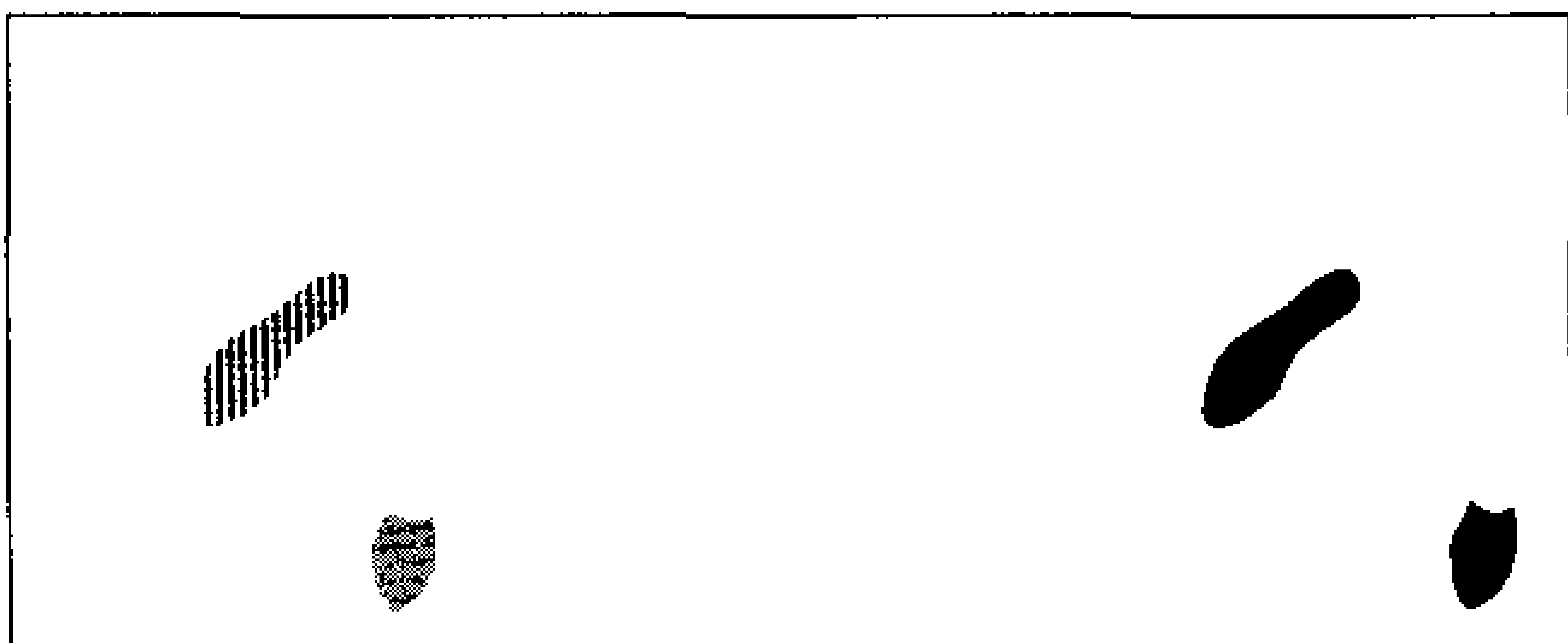
PLAYER GRAY Assume a natural standing stance with your hands at your side **PLAYER BLACK** Assume the same position as Player Gray



PLAYER GRAY Raise the heel of your left foot and step forward with your right foot. Simultaneously execute a sweeping left palm block to the right and circle your right fist to the back. **PLAYER BLACK** Assume the same position as Player Gray.



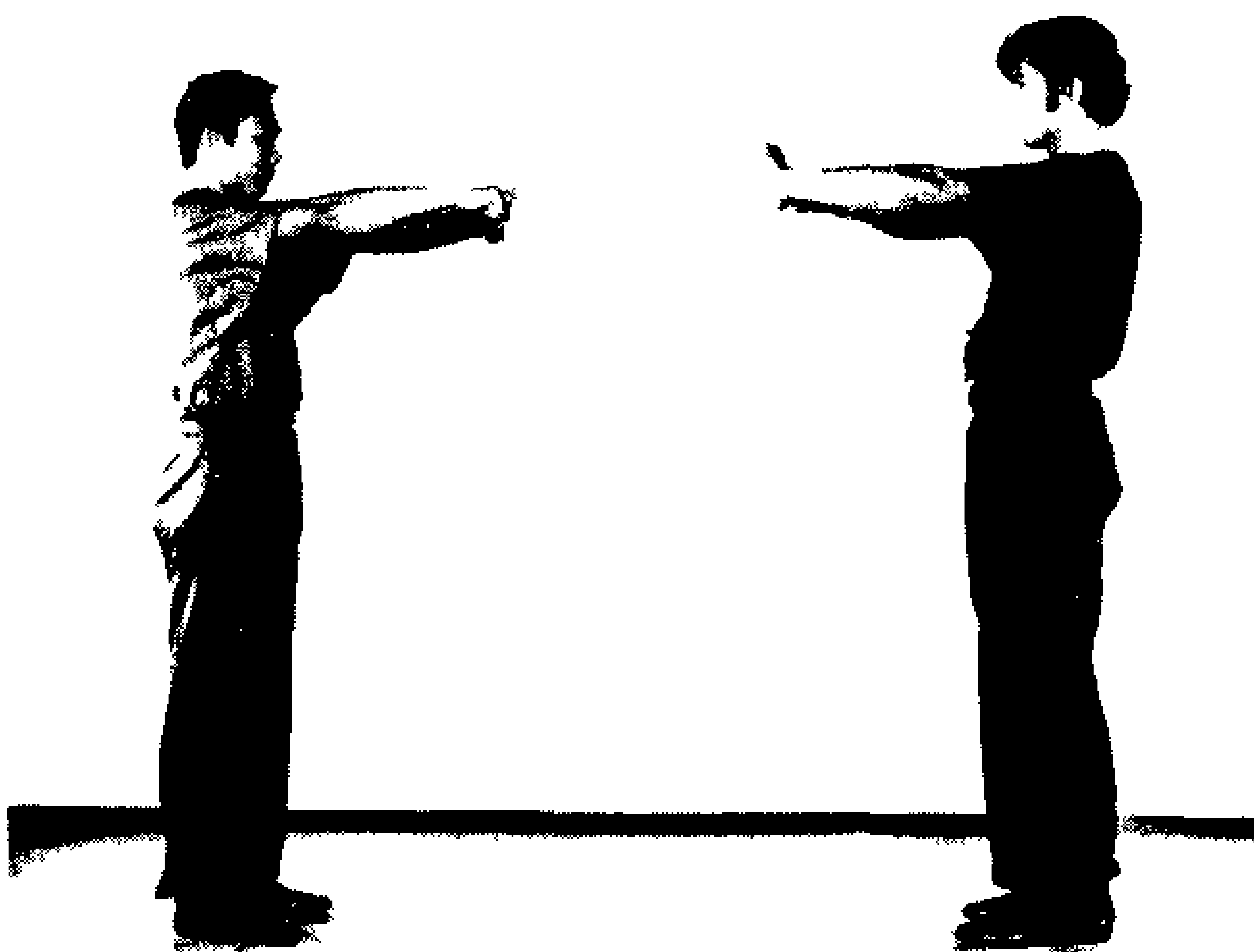
3



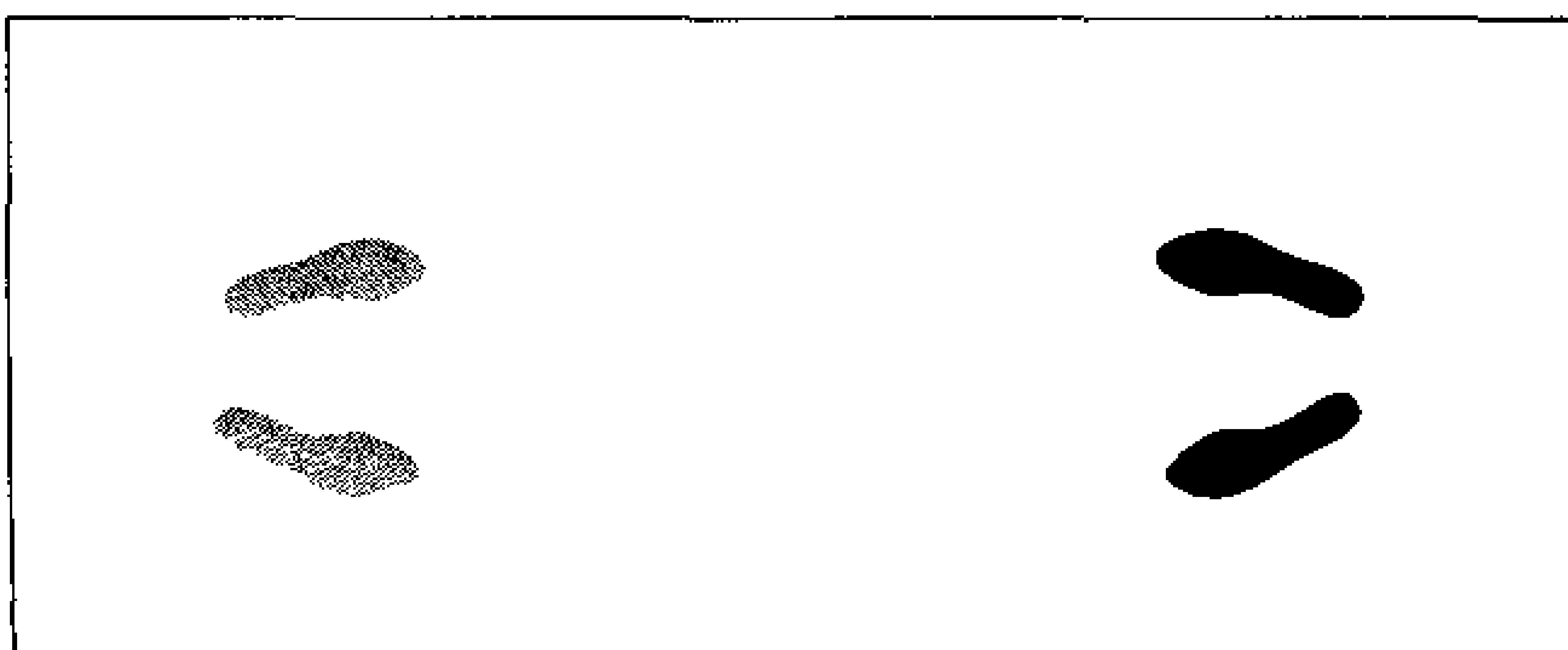
PLAYER GRAY Step forward with your left foot and form a Cat stance. Push your left hand out, palm opened, and keep your right fist clenched.
PLAYER BLACK Assume the same position as Player Gray.



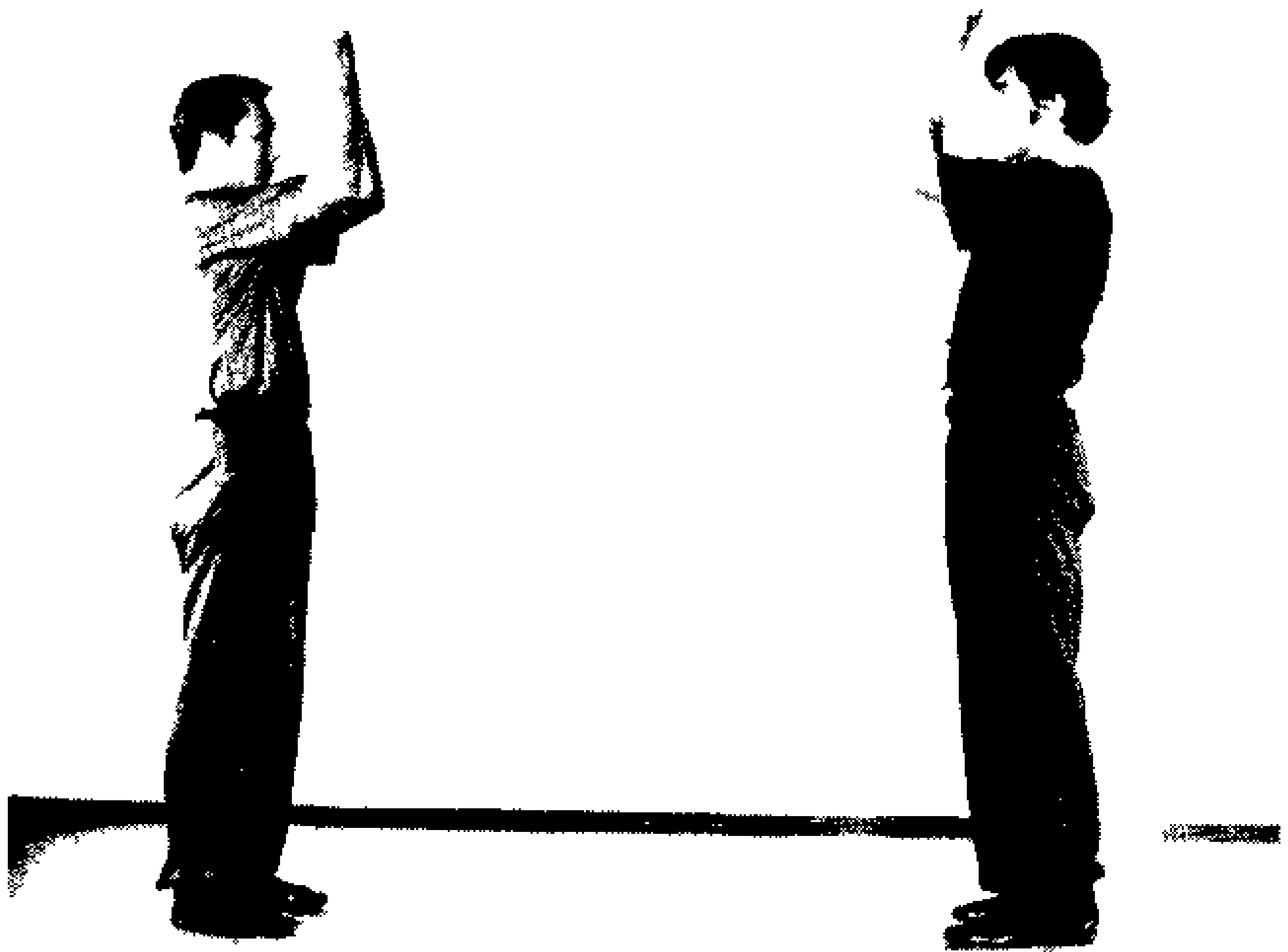
PLAYER GRAY Move your left foot one step back **PLAYER BLACK**
 Assume the same position as Player Gray



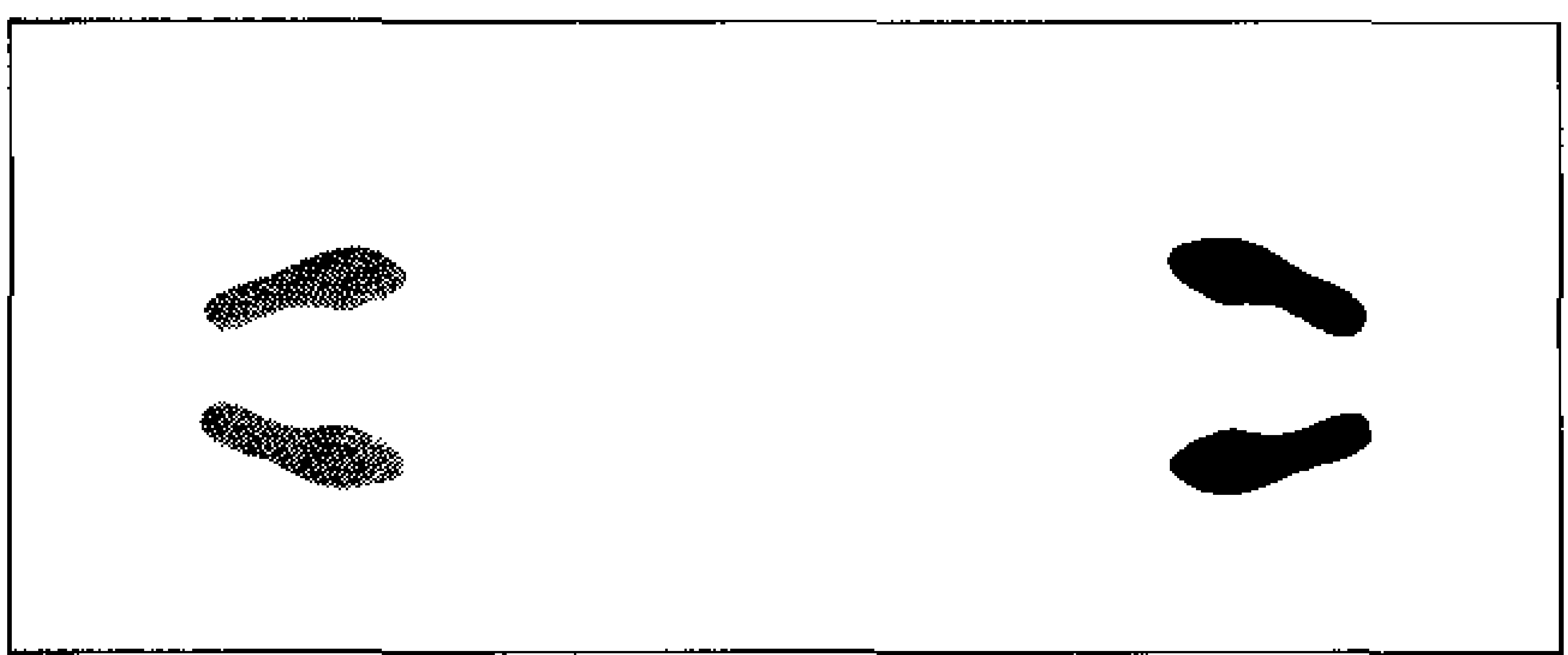
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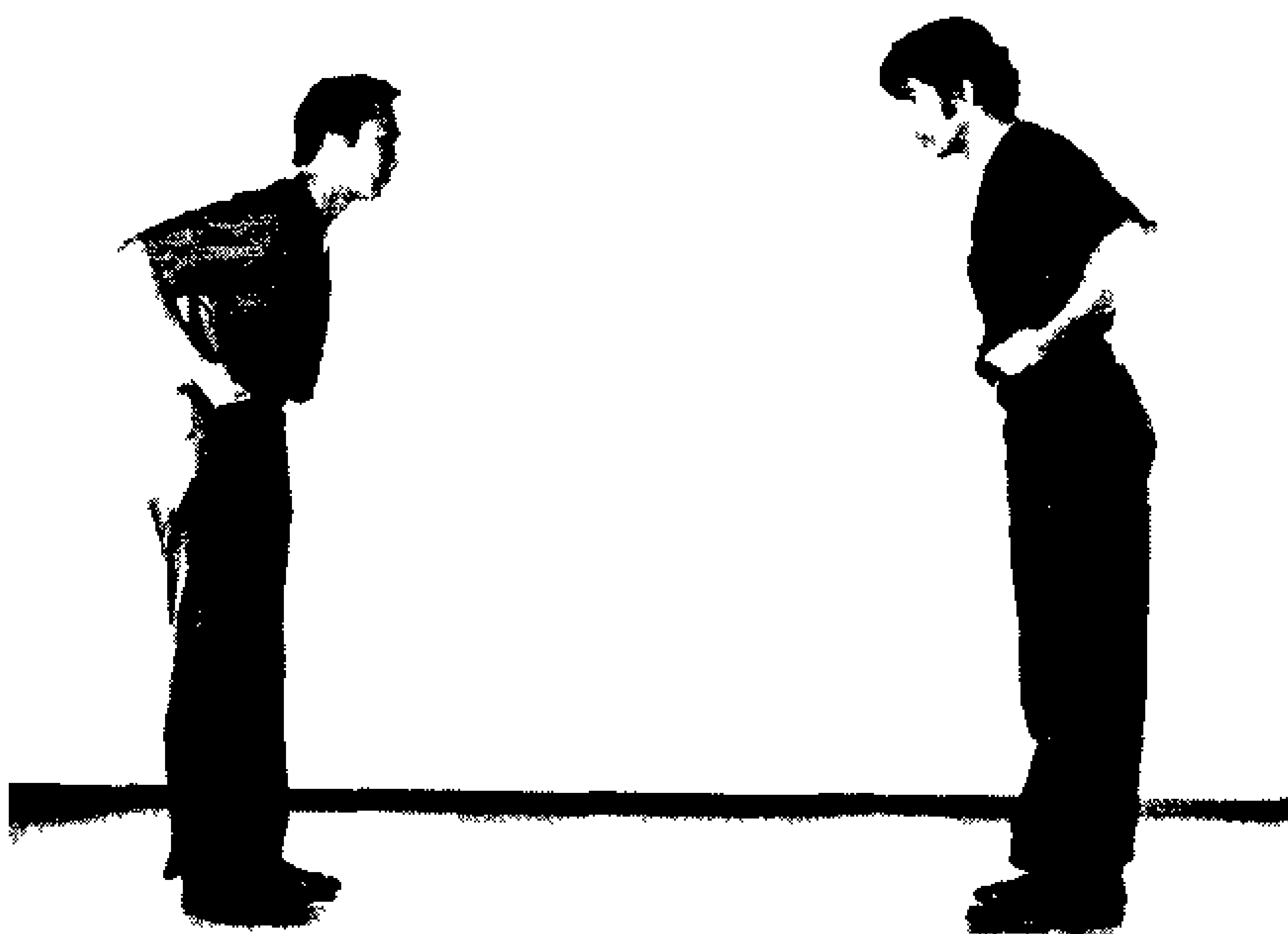
PLAYER GRAY Pivot your left foot 45 degrees to the left and slide your right foot beside it. **PLAYER BLACK** Pivot your left foot to the right, step back with your right foot and pivot it to the right.



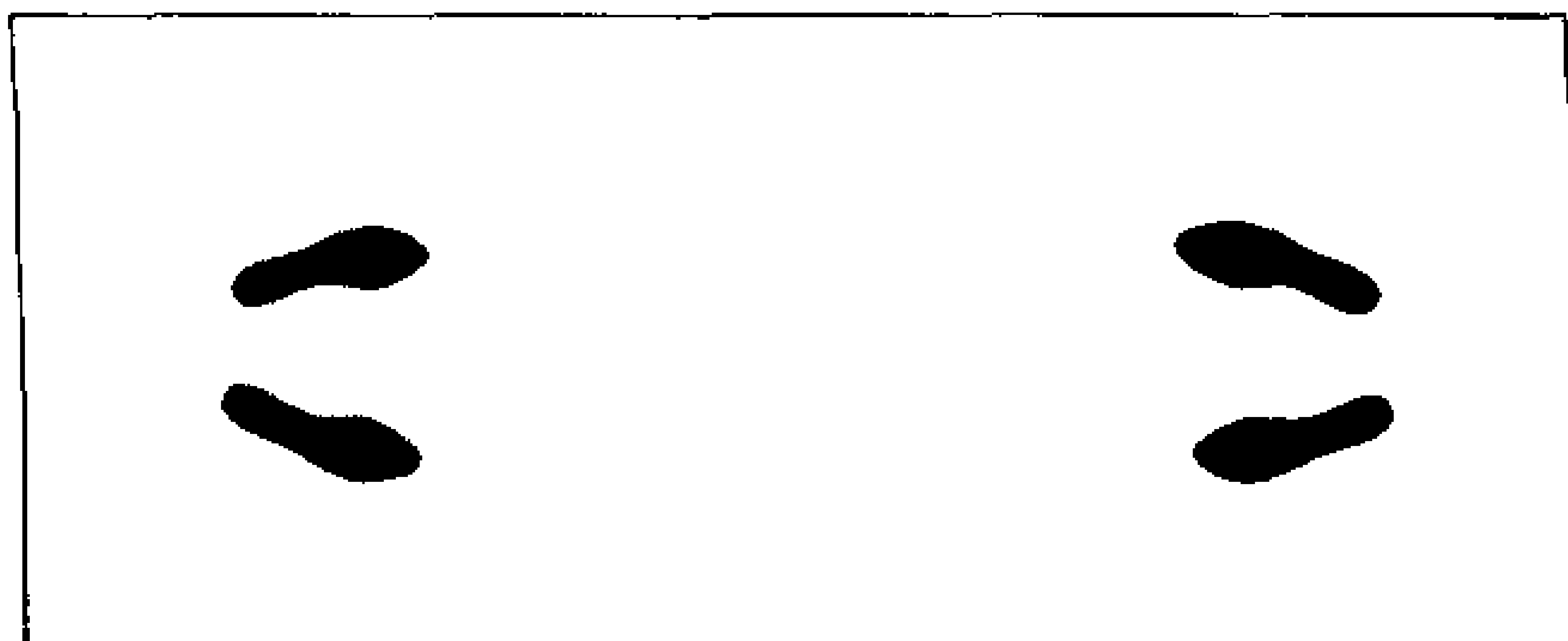
6



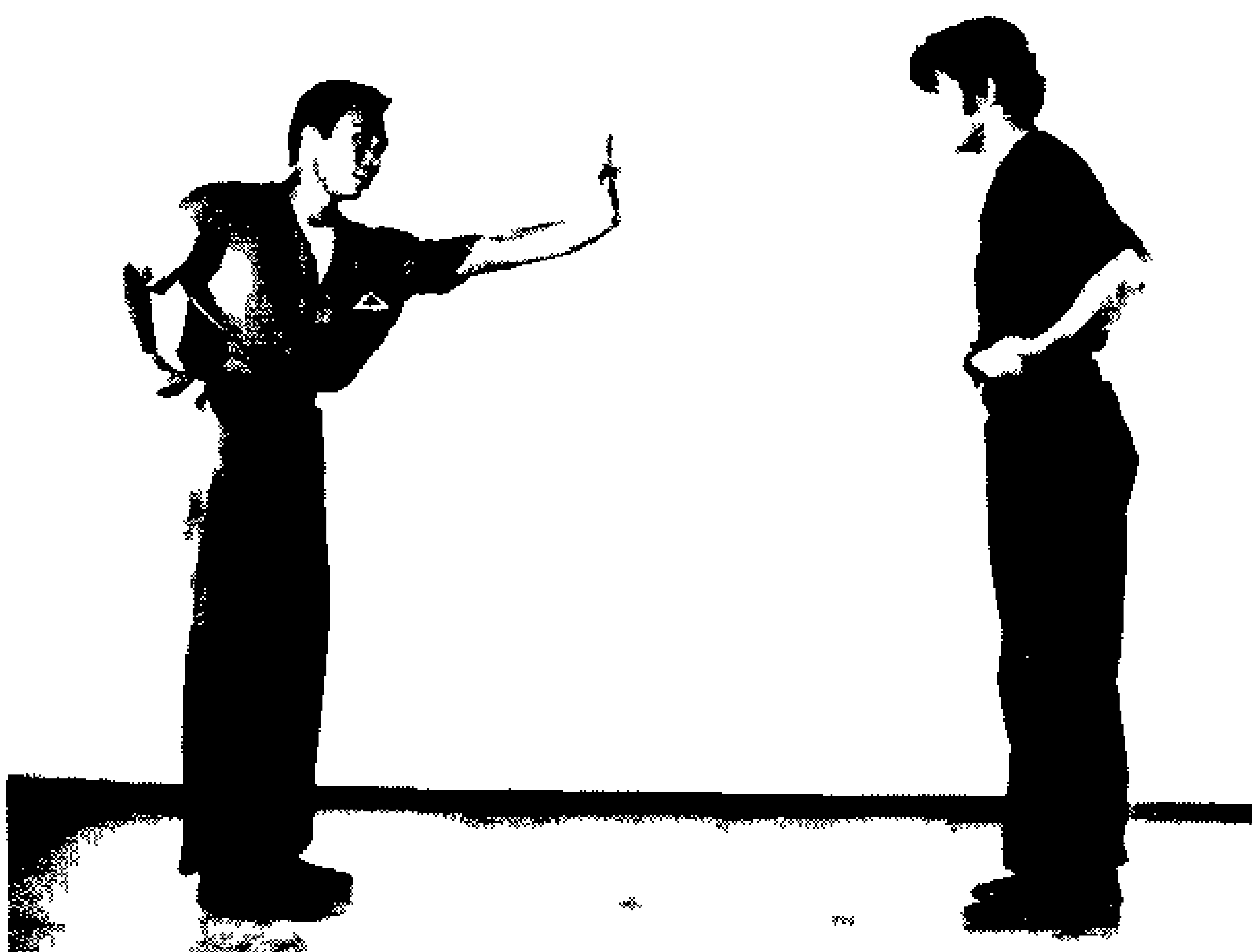
PLAYER GRAY Pull your hands back fist clenched and lift them up
PLAYER BLACK Assume the same position as Player Gray



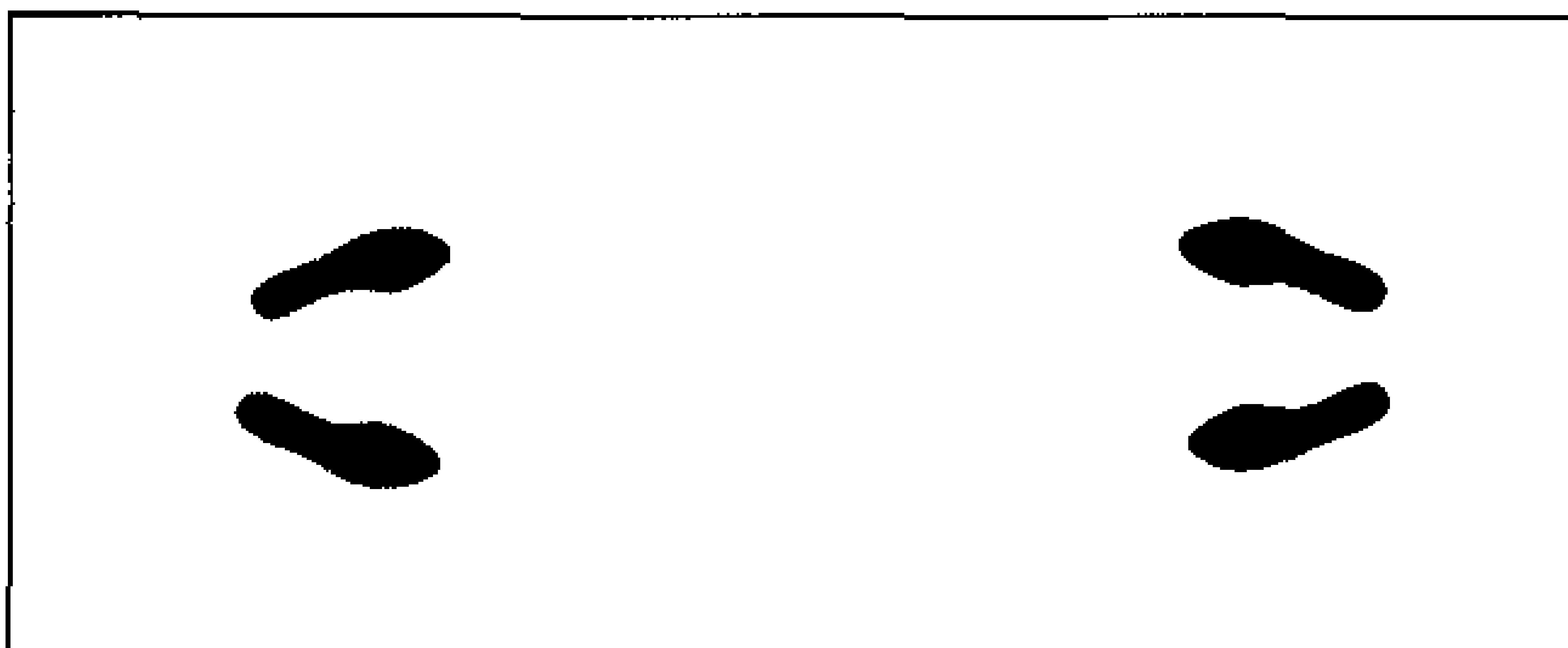
7



PLAYER GRAY Pul both hands down to your waist and lean slightly forward **PLAYER BLACK** Assume the same position as Player Gray



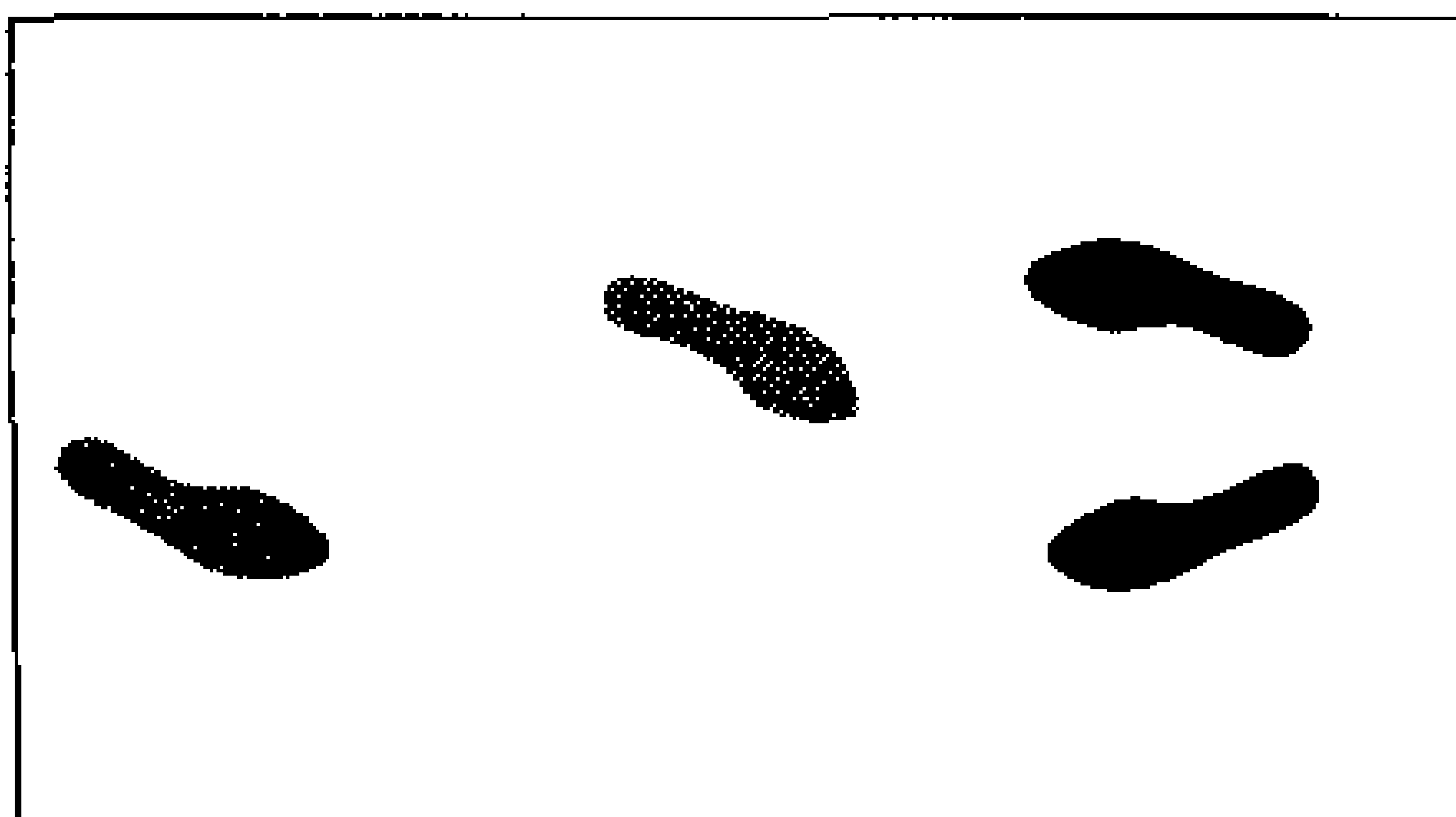
8



PLAYER GRAY Open your left hand palm out and push it forward
PLAYER BLACK Maintain your previous position



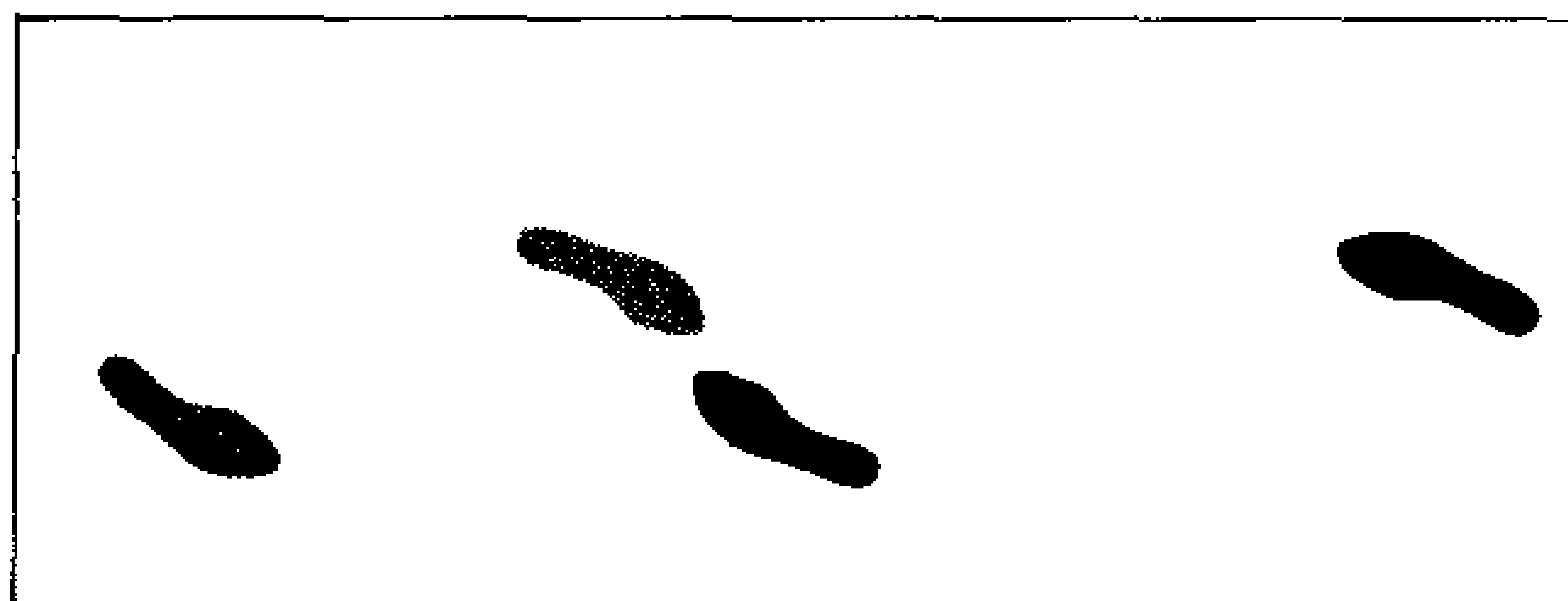
9



PLAYER GRAY Advance your left foot into a forward stance and thrust a right forearm into your opponent's midsection. Draw your left fist back to your waist. **PLAYER BLACK** Maintain your previous position.



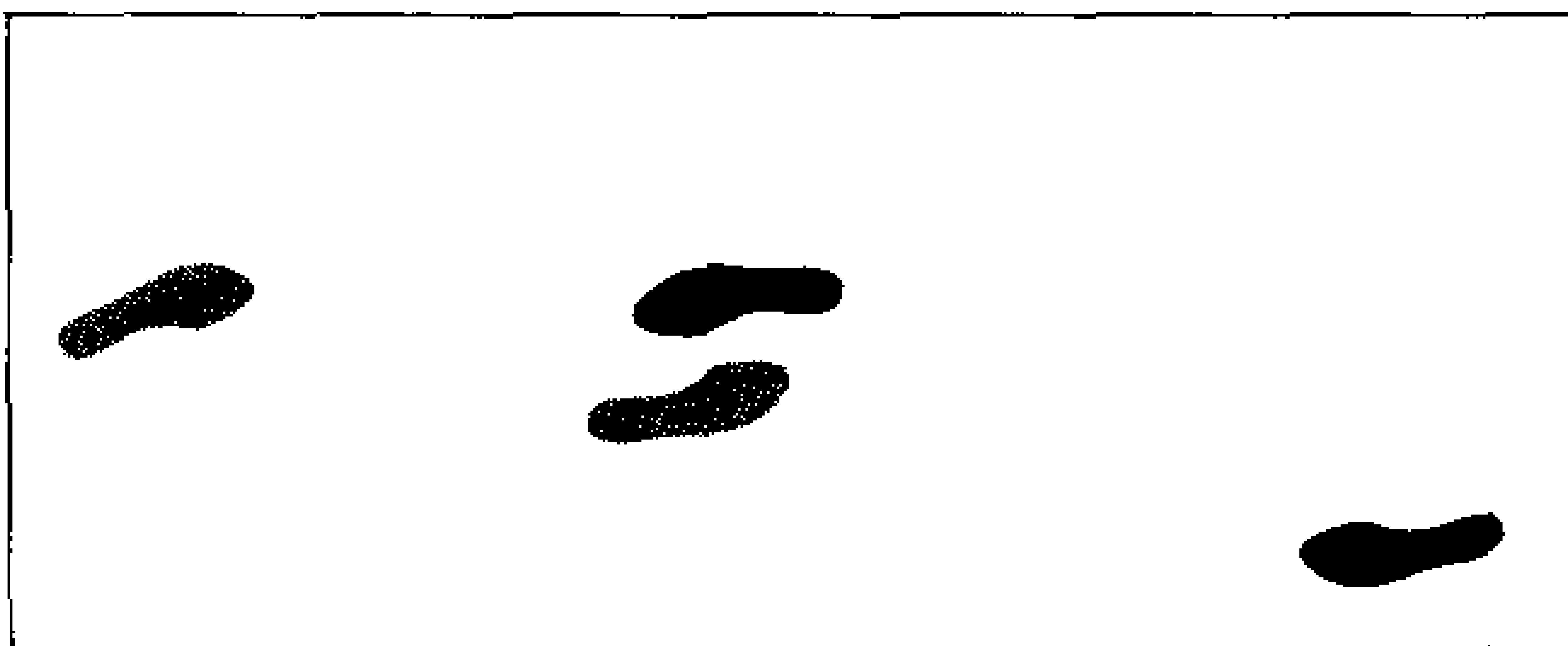
10



PLAYER GRAY Follow through **PLAYER BLACK** As your opponent advances form a forward stance by sliding your right foot back. Execute an outside circling block with your right hand.



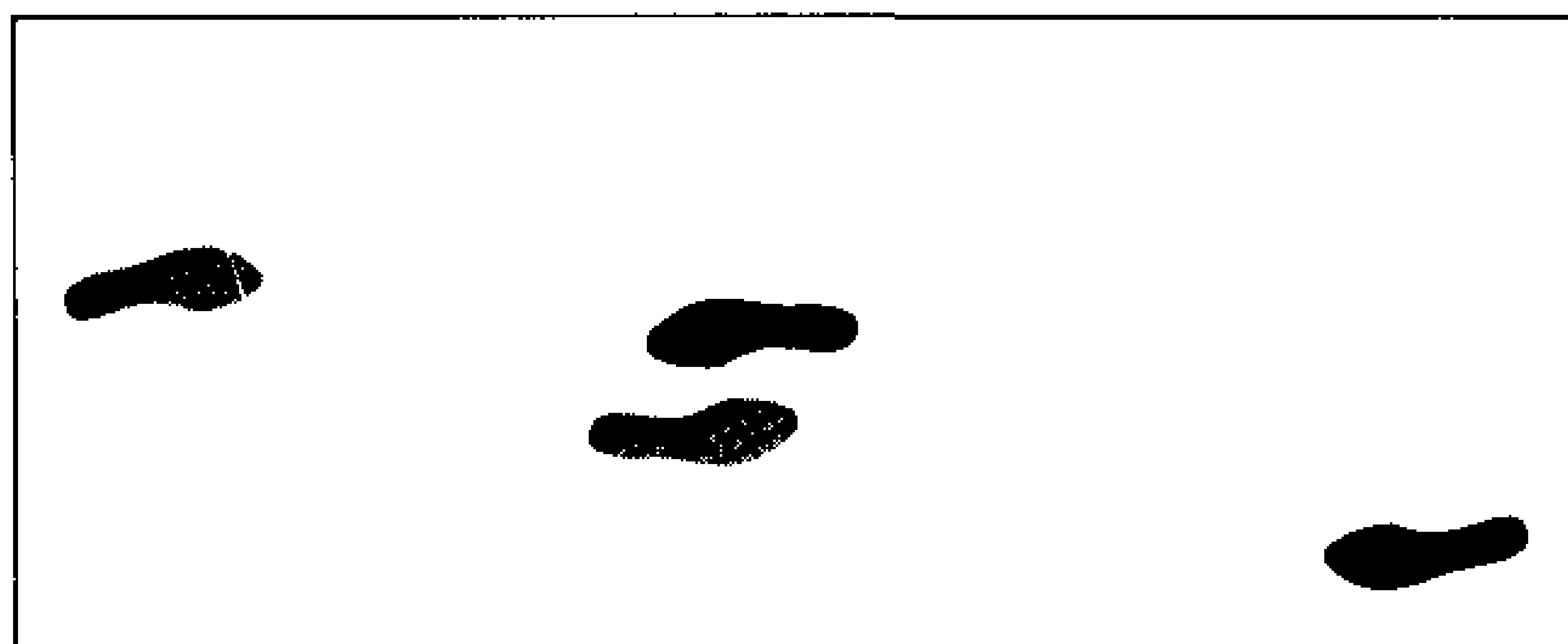
11



PLAYER GRAY Advance into a forward stance with your right foot. Thrust a left forearm blow to your opponent's midsection and draw your right hand back to your waist. **PLAYER BLACK** Slide your left foot back and form a forward stance with your right foot. Simultaneously drop both hands to your side.



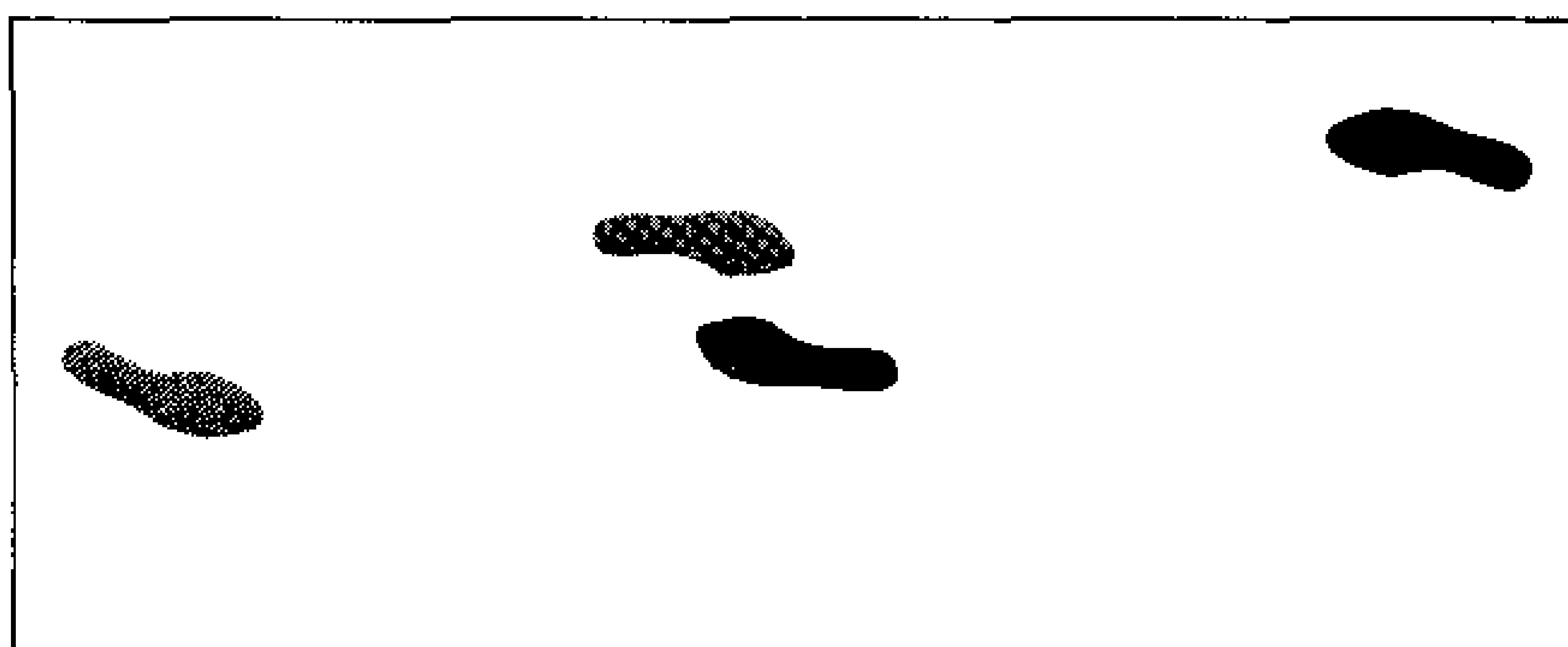
12



PLAYER GRAY Maintain your previous position **PLAYER BLACK**
Execute an outside circling block with your left hand and pull your right fist back to your waist



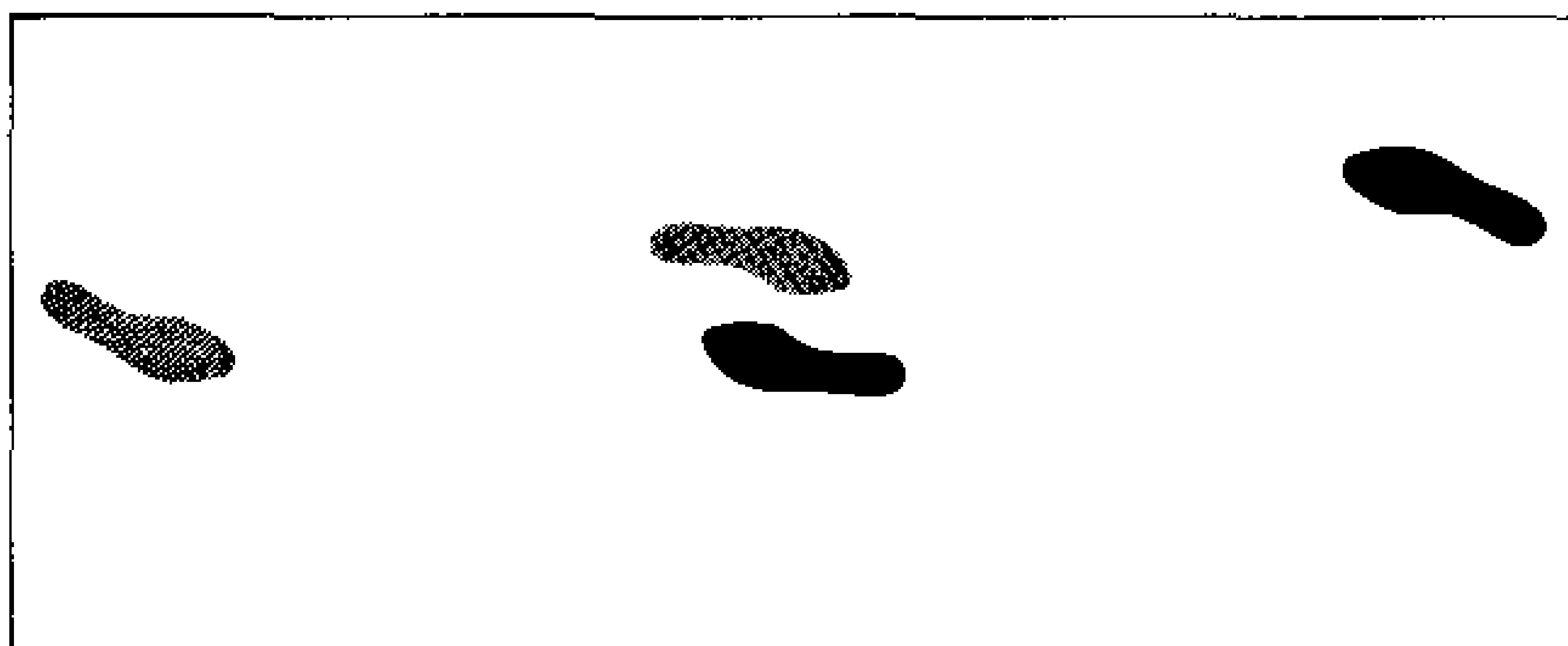
13



PLAYER GRAY Advance into a forward stance with your left foot thrust a right forefoot blow to your opponent's midsection and draw your left hand back to your waist. **PLAYER BLACK** Form a left forward stance by sliding your right foot back and dropping both hands to your sides.



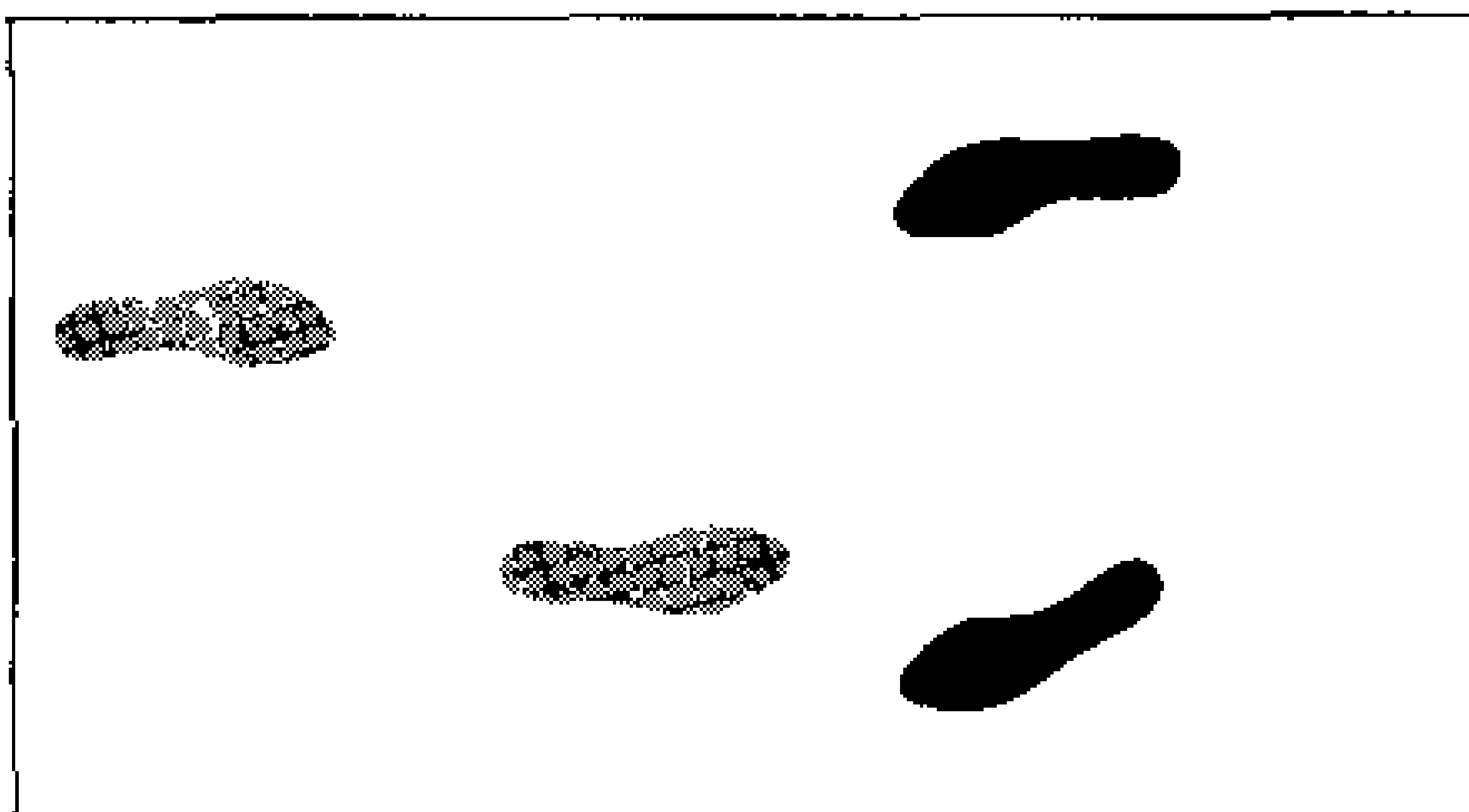
14



PLAYER GRAY Maintain your previous position **PLAYER BLACK**
Execute an outside circling block with your right hand



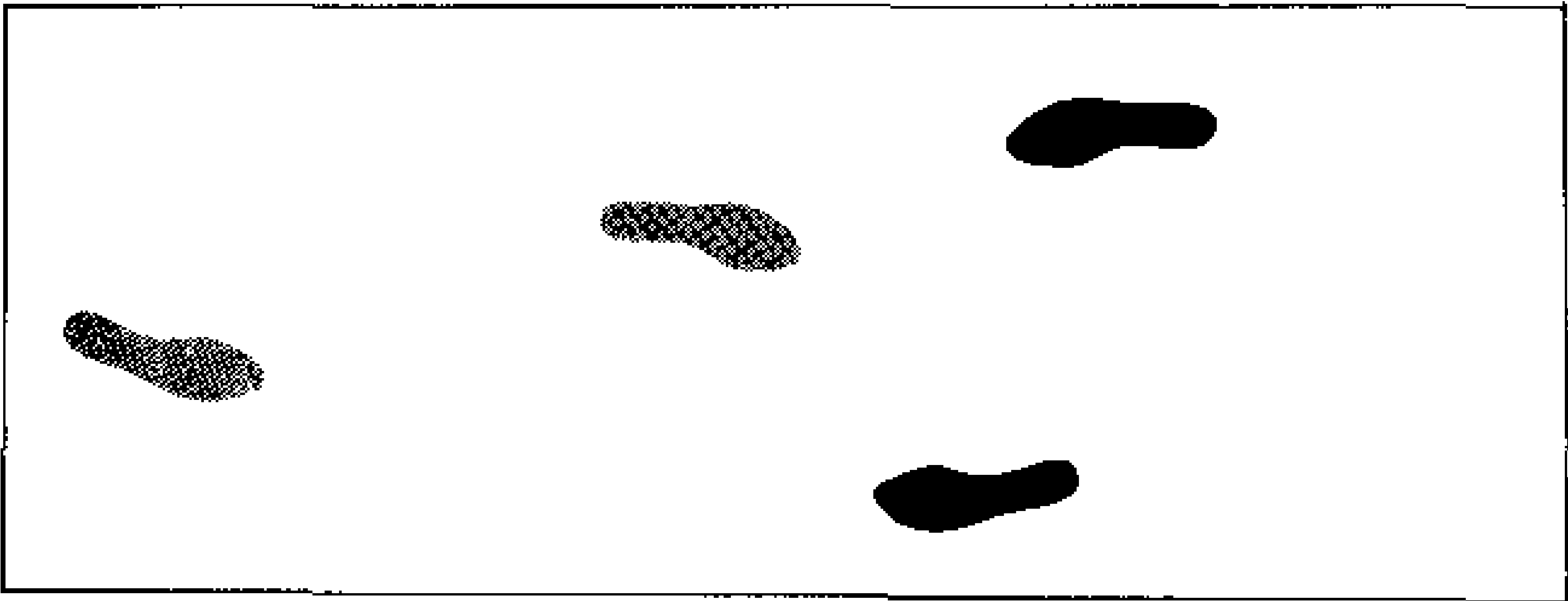
17



PLAYER GRAY Maintain your previous position
PLAYER BLACK Advance your left foot pivot to the left and form a forward stance. Simultaneously pivot your right foot to the left grasp your opponent's wrist with your left hand and execute a forearm elbow break with your right hand.



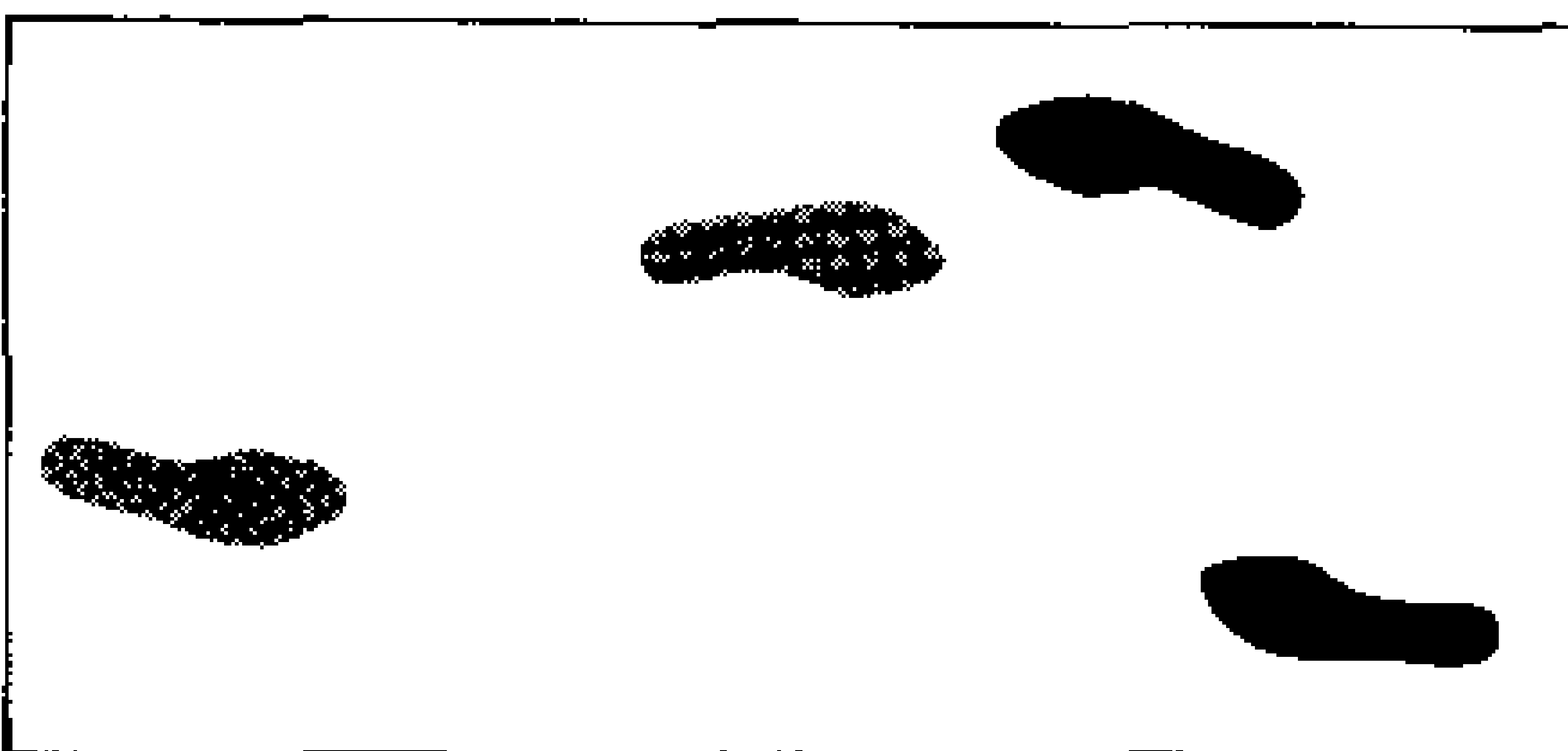
18



PLAYER GRAY Slide your right foot back and form a left forward stance. Drop your left fist to your waist and thrust a right forearm blow. **PLAYER BLACK** Advance into a left forward stance and execute a right hand circling block. Simultaneously drop your left hand to your side.



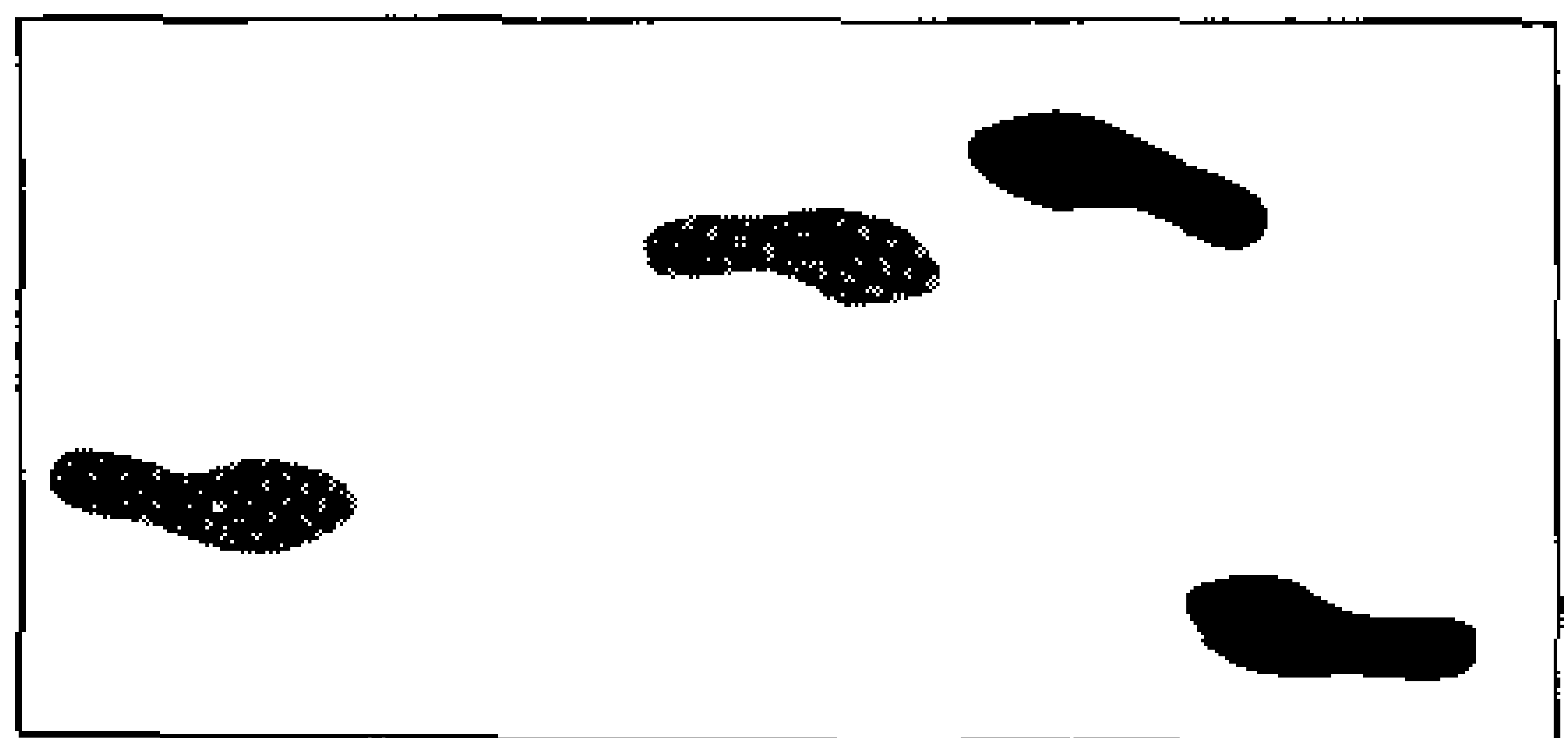
19



PLAYER GRAY Maintain your previous position.
PLAYER BLACK As your opponent thrusts his bow, pivot your left foot to the right and form a right forward stance by advancing your right foot and pivoting it to the right. Simultaneously grasp your opponent's wrist with your right hand and execute a left forearm bow break.



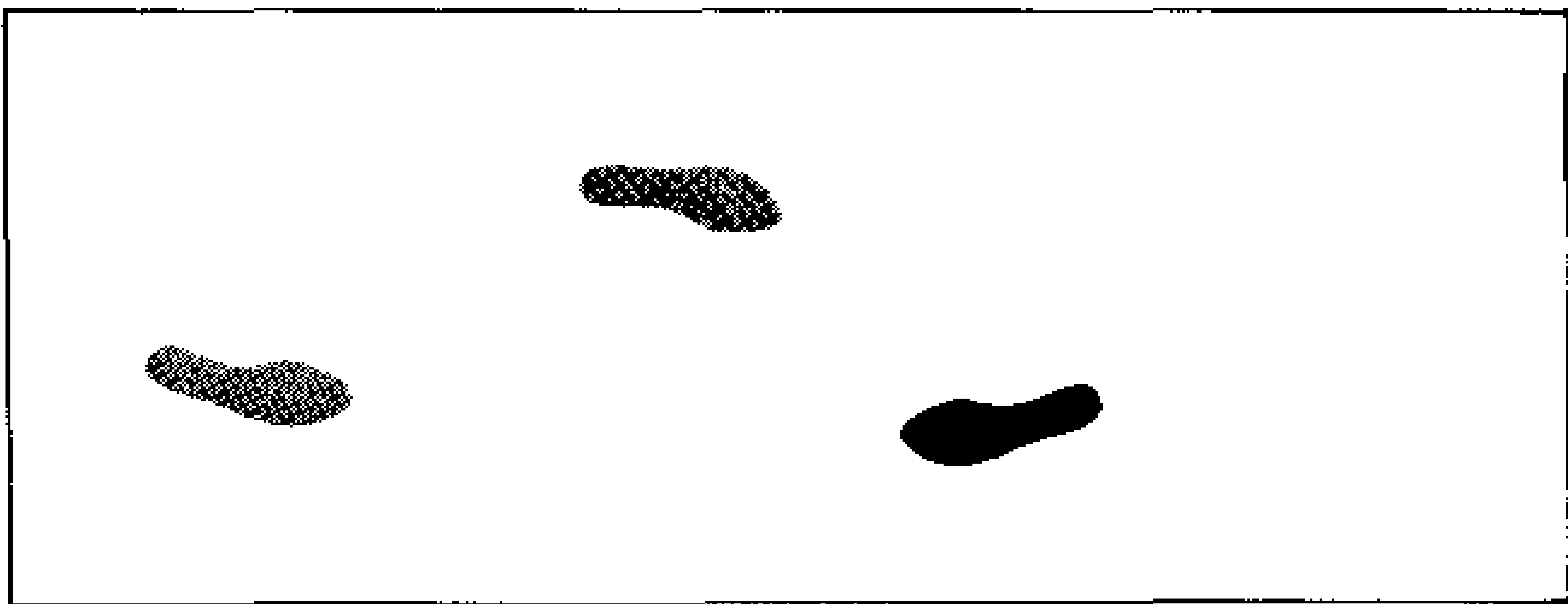
20



PLAYER GRAY Maintain your previous position.
PLAYER BLACK Guide your opponent's hand down with your left hand in a hooking wrist movement. Drop your right hand to your waist. (The purpose of this movement is to expose your opponent's centerline.)



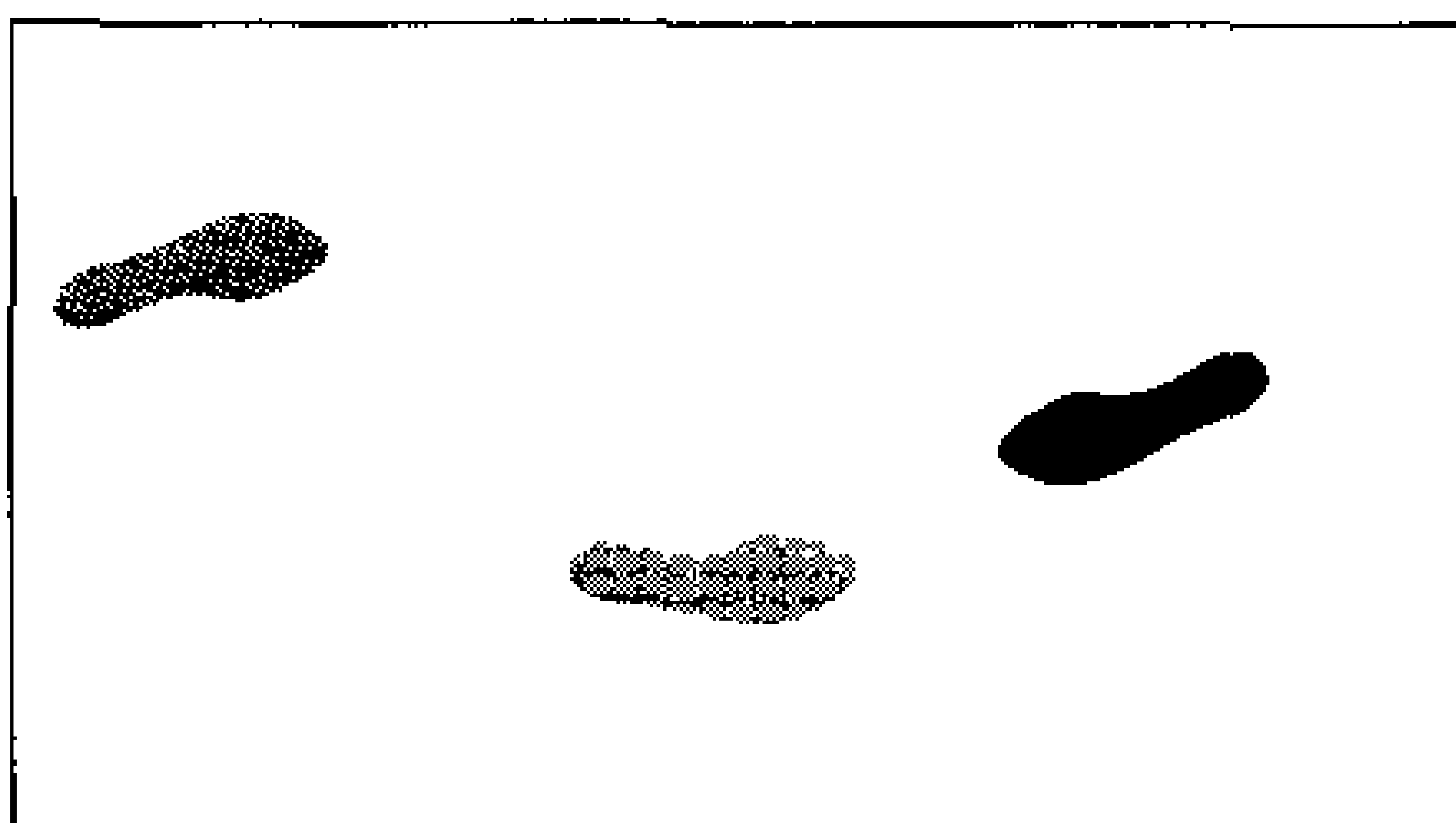
2



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Pivot your left foot to the left and execute a front kick to your opponent's midsection with the knife edge of your right foot.



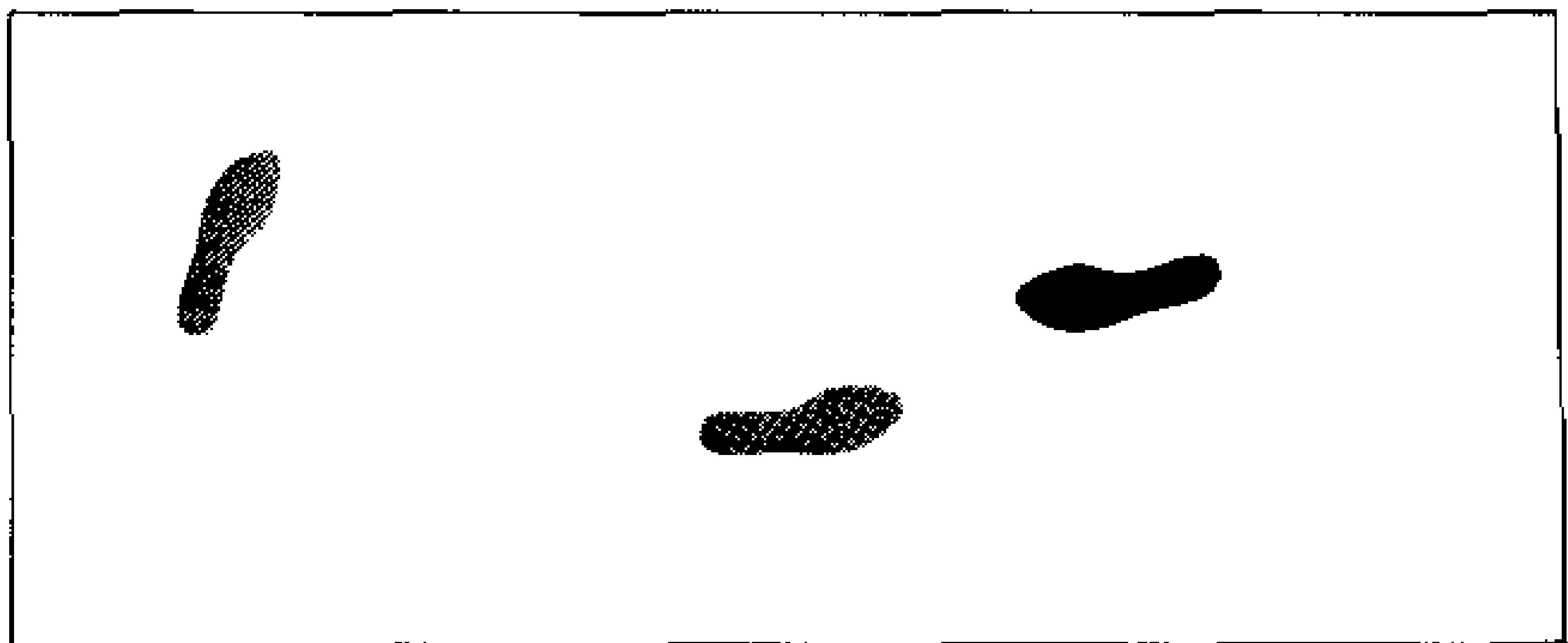
22



PLAYER GRAY Slide your left foot back and form a Horse stance with your right foot. Simultaneously raise your right hand. **PLAYER BLACK** Maintain your previous position.



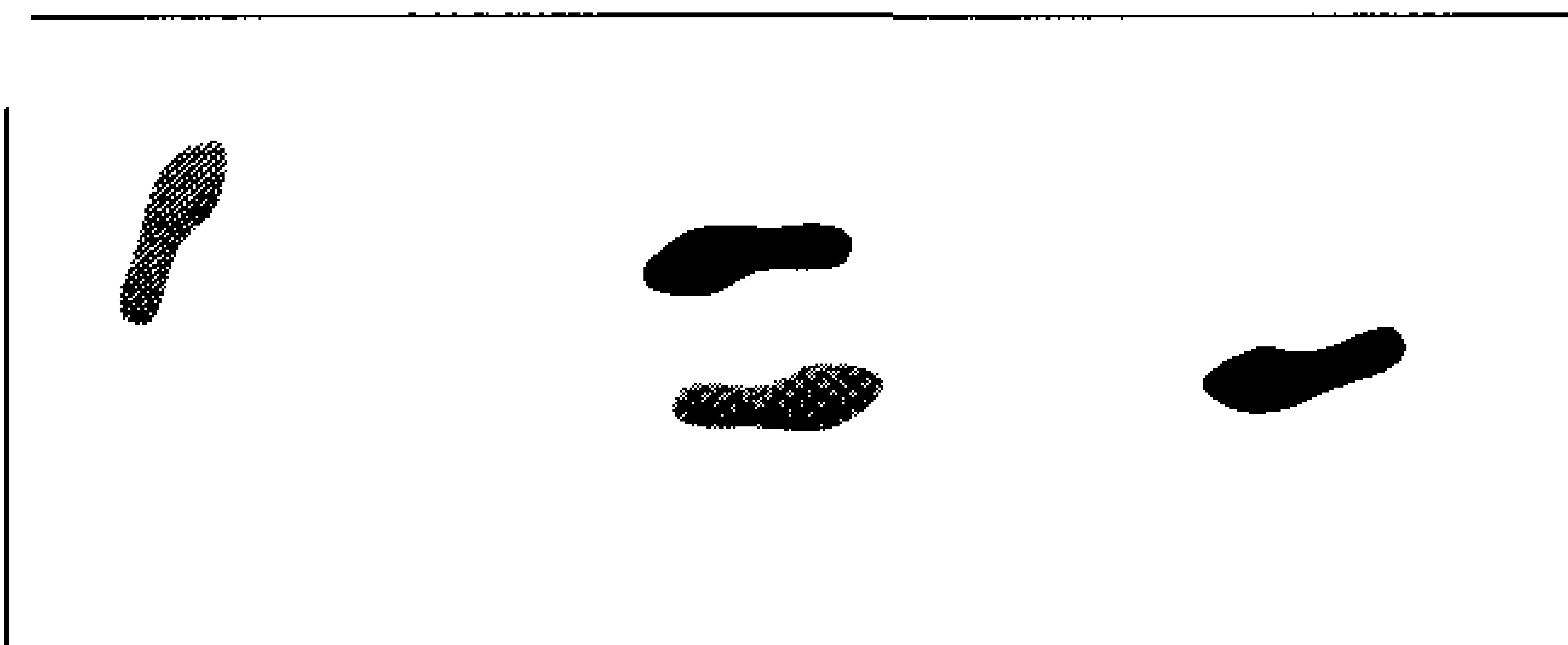
23



PLAYER GRAY Hold your left hand in a center guard position and execute a right cutting forearm block (Note Steps 21, 22 and 23 must be performed in a continuous motion) **PLAYER BLACK** Maintain your previous position



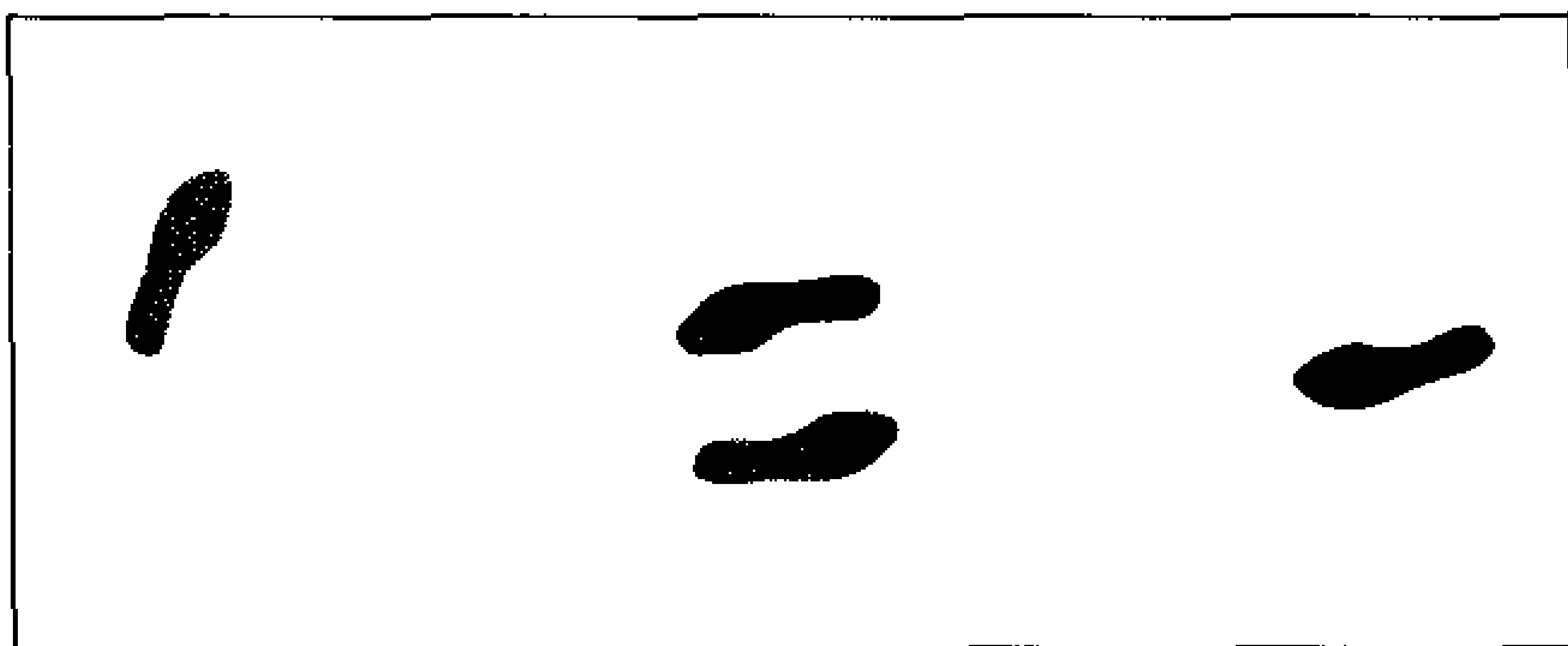
24



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Drop your right foot and form a forward stance. Execute a left roundhouse bow to your opponent's right temple.



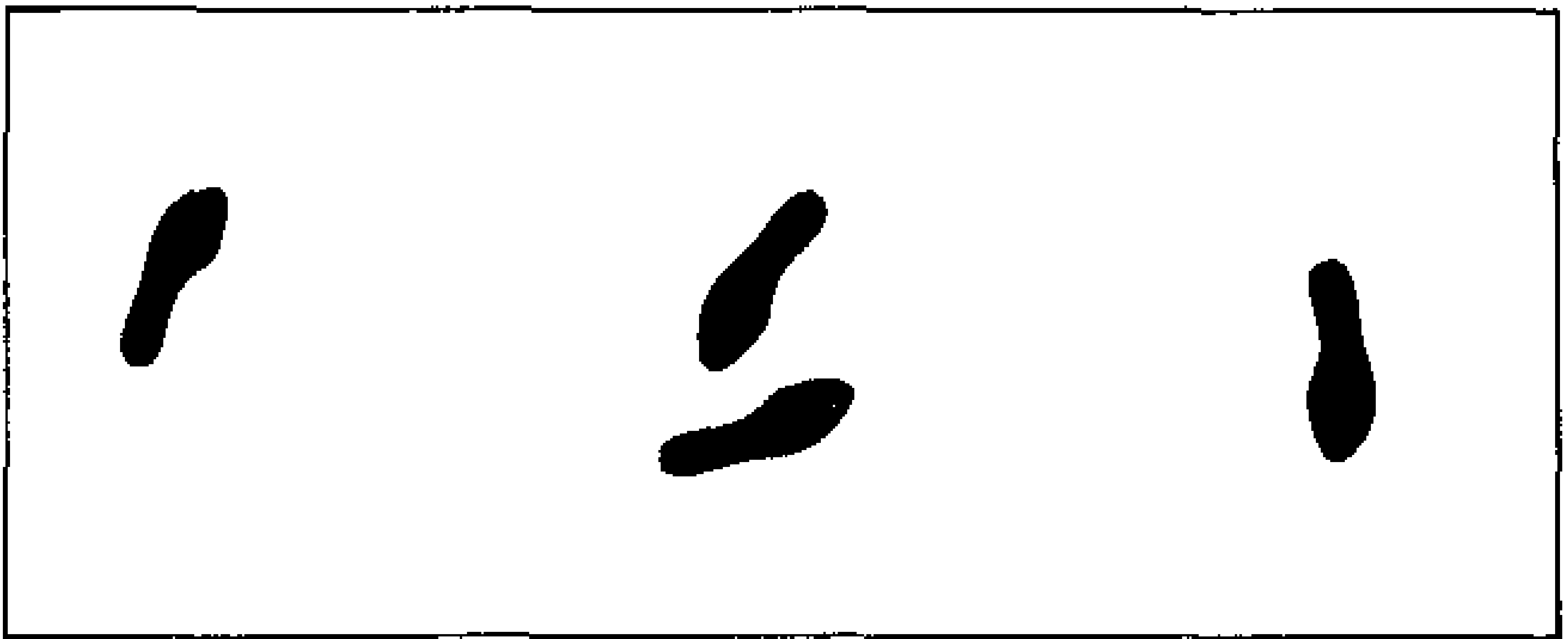
25



PLAYER GRAY Raise your right hand and execute a forearm block. Simultaneously draw your left fist back to your waist. **PLAYER BLACK** Maintain your previous position.



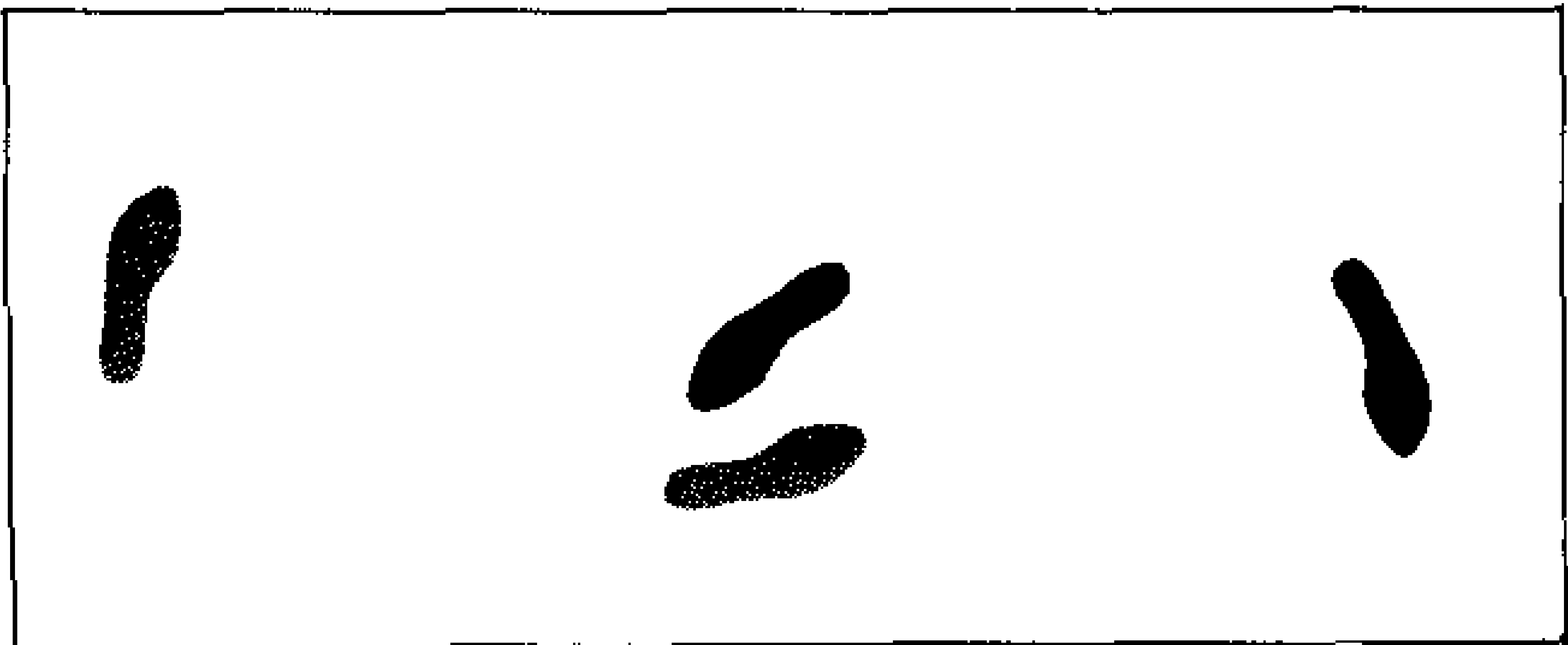
26



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Pivot both feet to the left and form a Horse stance. Execute a right vertical forefoot blow to your opponent's solar plexus. Simultaneously draw your left hand back to your waist.



27



PLAYER GRAY Execute a cutting forearm block with your right hand
PLAYER BLACK Maintain your previous position



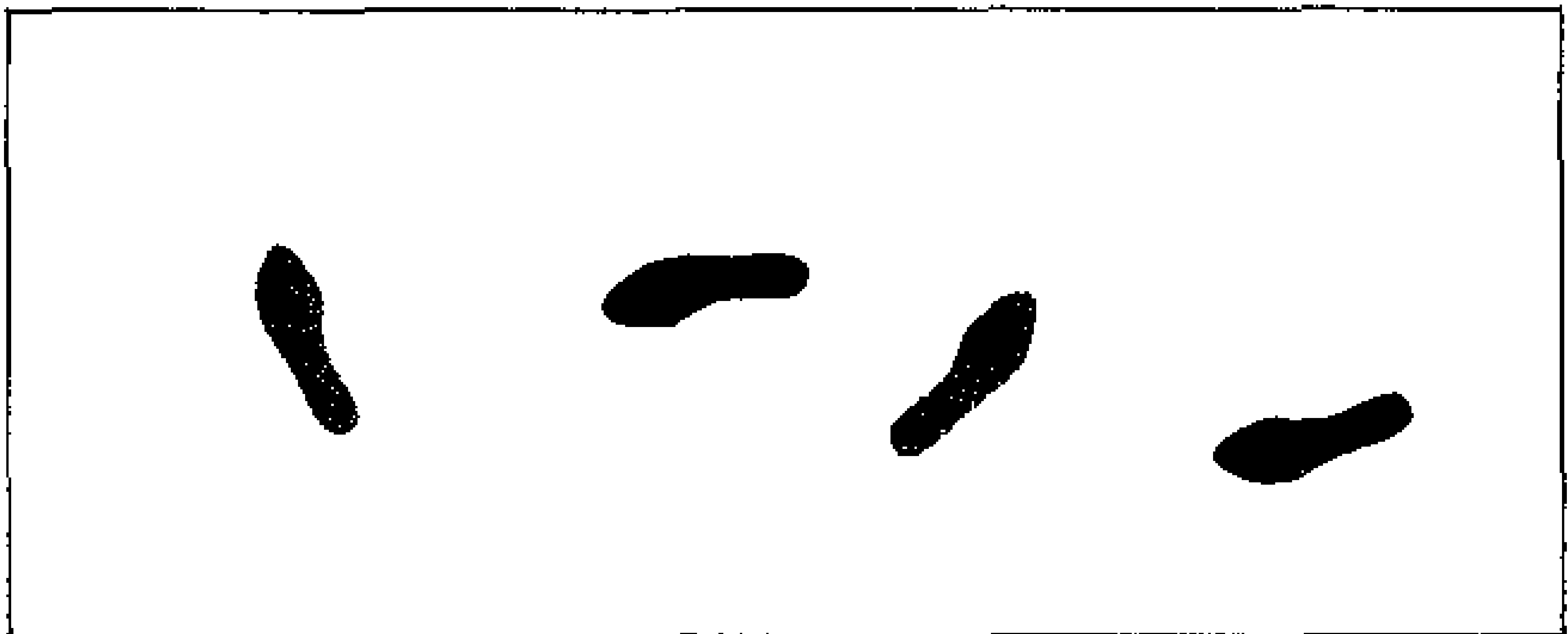
28



PLAYER GRAY Slide both feet to the right. Execute a horizontal elbow strike to your opponent's chest with your right elbow. **PLAYER BLACK** Maintain your previous position.



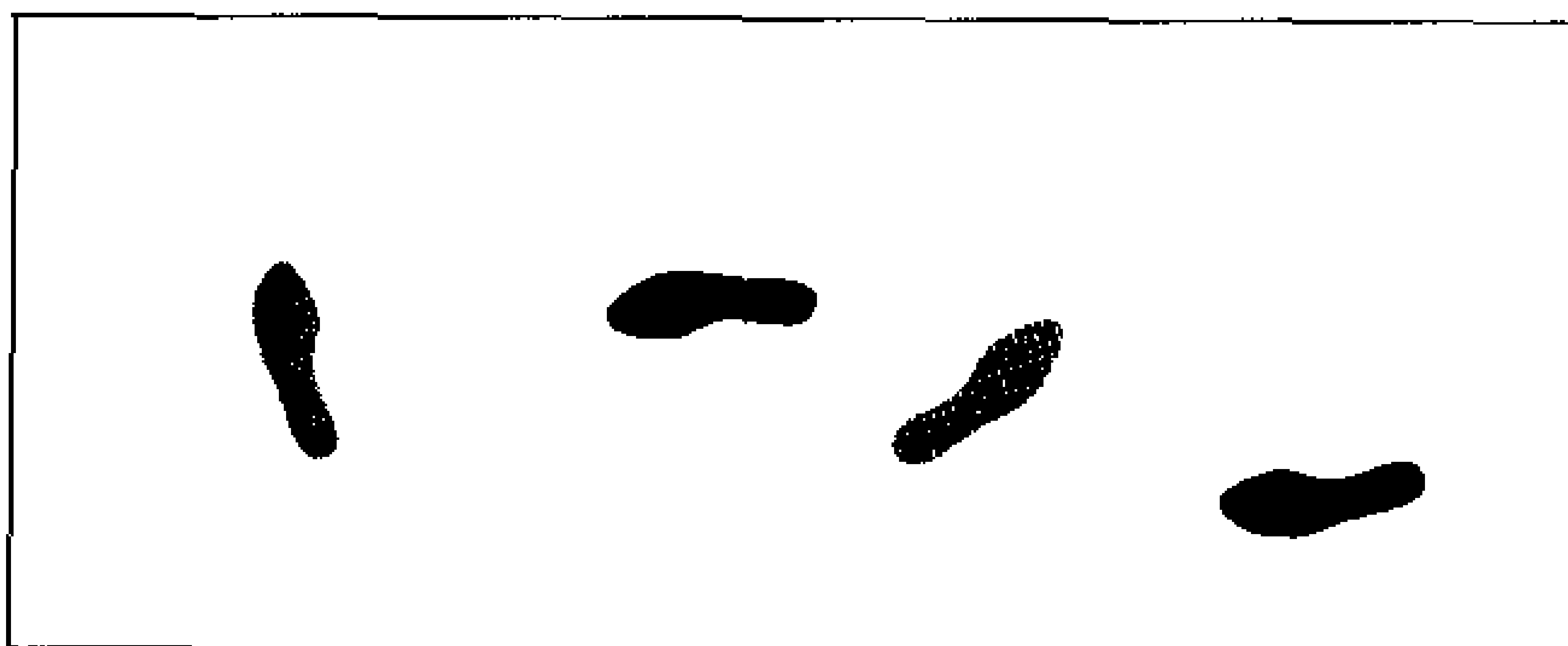
29



PLAYER GRAY Drop your left hand to your side **PLAYER BLACK** Pivot your left foot to the right and form a right forward stance. Simultaneously block your opponent's elbow with your left forearm and draw your right hand to your waist. (Note: The force of the left elbow block is generated by the twisting of the waist.)



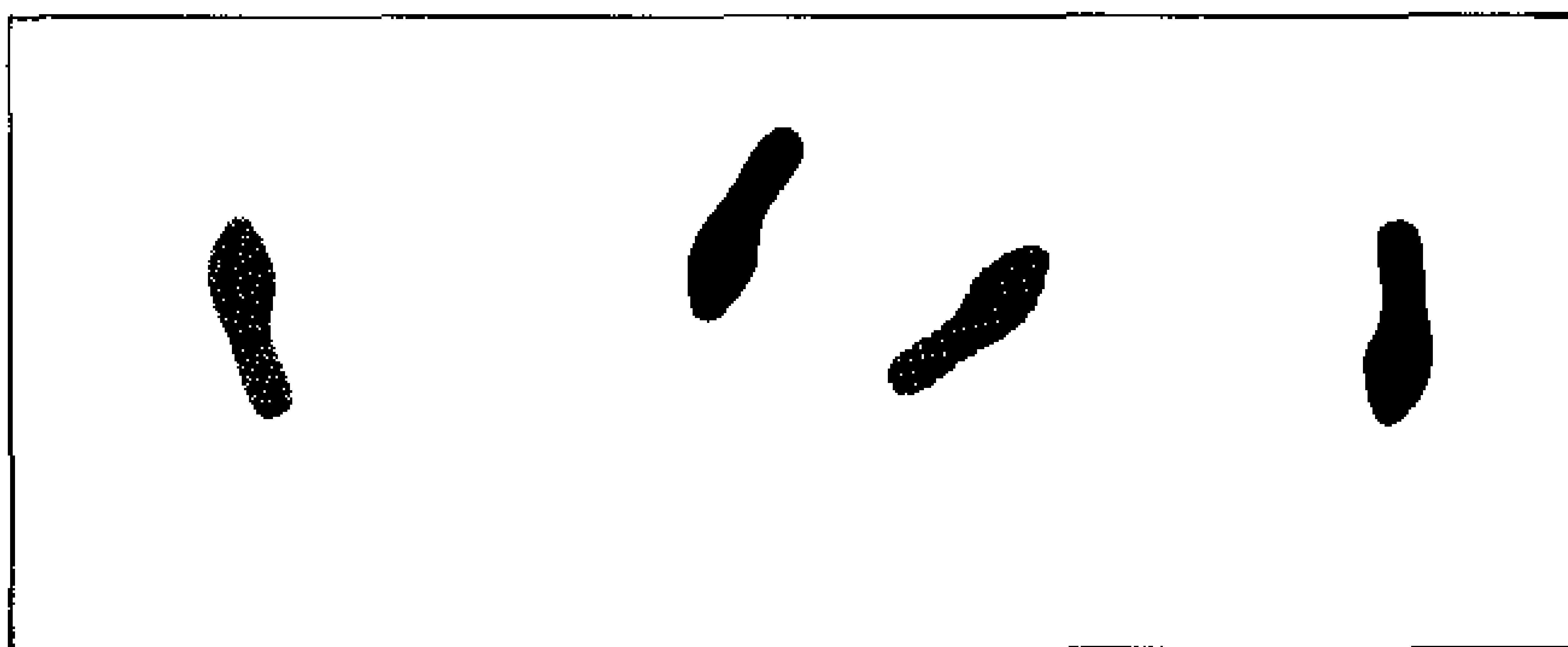
30



PLAYER GRAY Circle your left hand upward and turn your body to the right. Simultaneously drop your right hand to your side. **PLAYER BLACK** Push your left hand out.



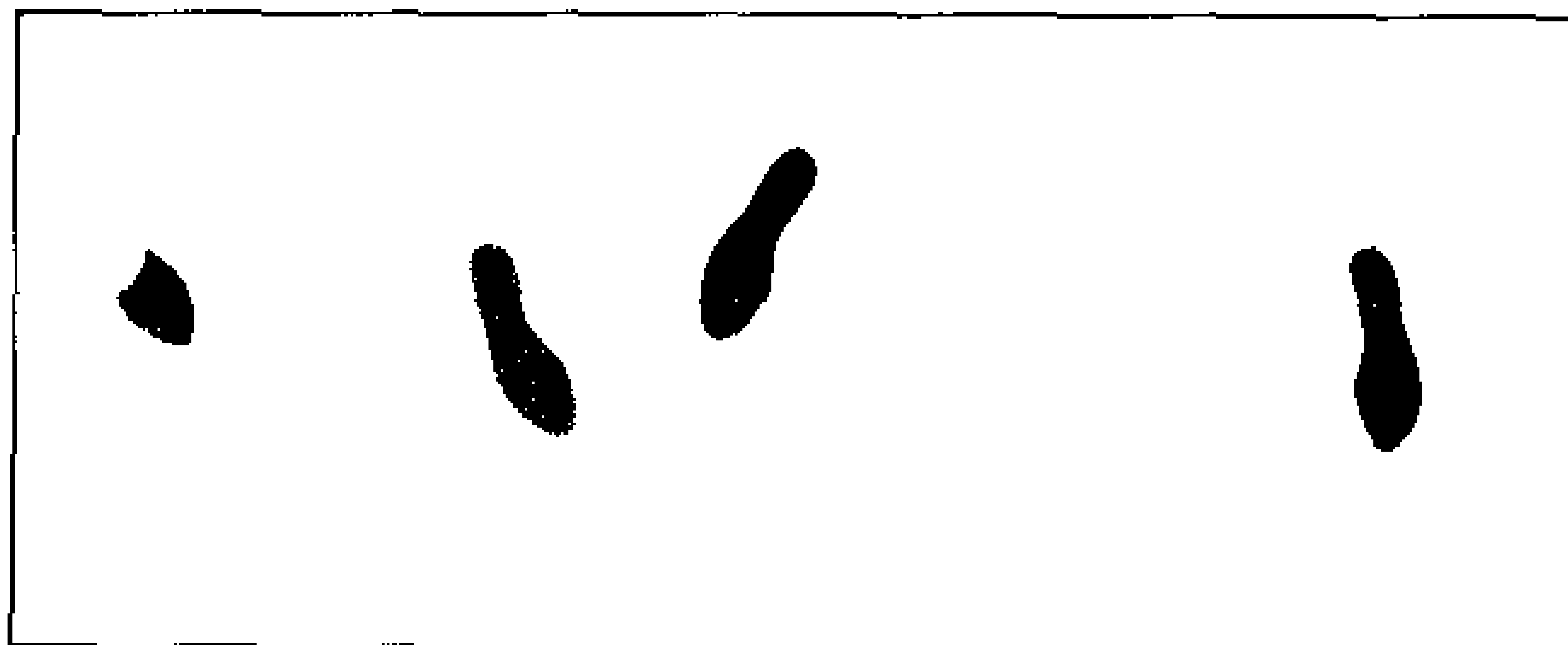
31



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Pivot your left foot to the left and form a right Horse stance. Pull your left hand back to a center guard position and thrust a right forearm blow to your opponent's solar plexus.



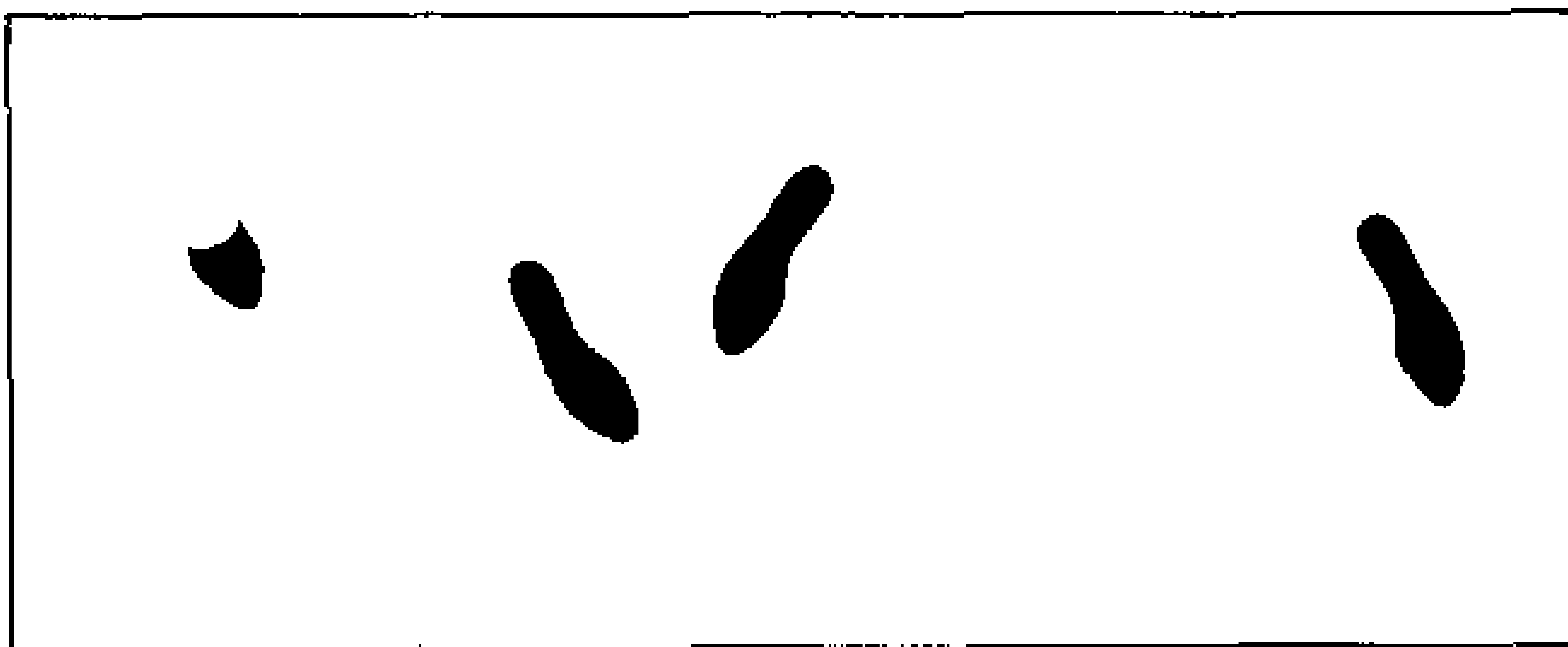
32



PLAYER GRAY Pivot your left foot to the right, heel up and withdraw your right foot one step. After pivoting the right foot right, form a Scissors stance and circle your left hand above your opponent's right hand. **PLAYER BLACK** Maintain your previous position.



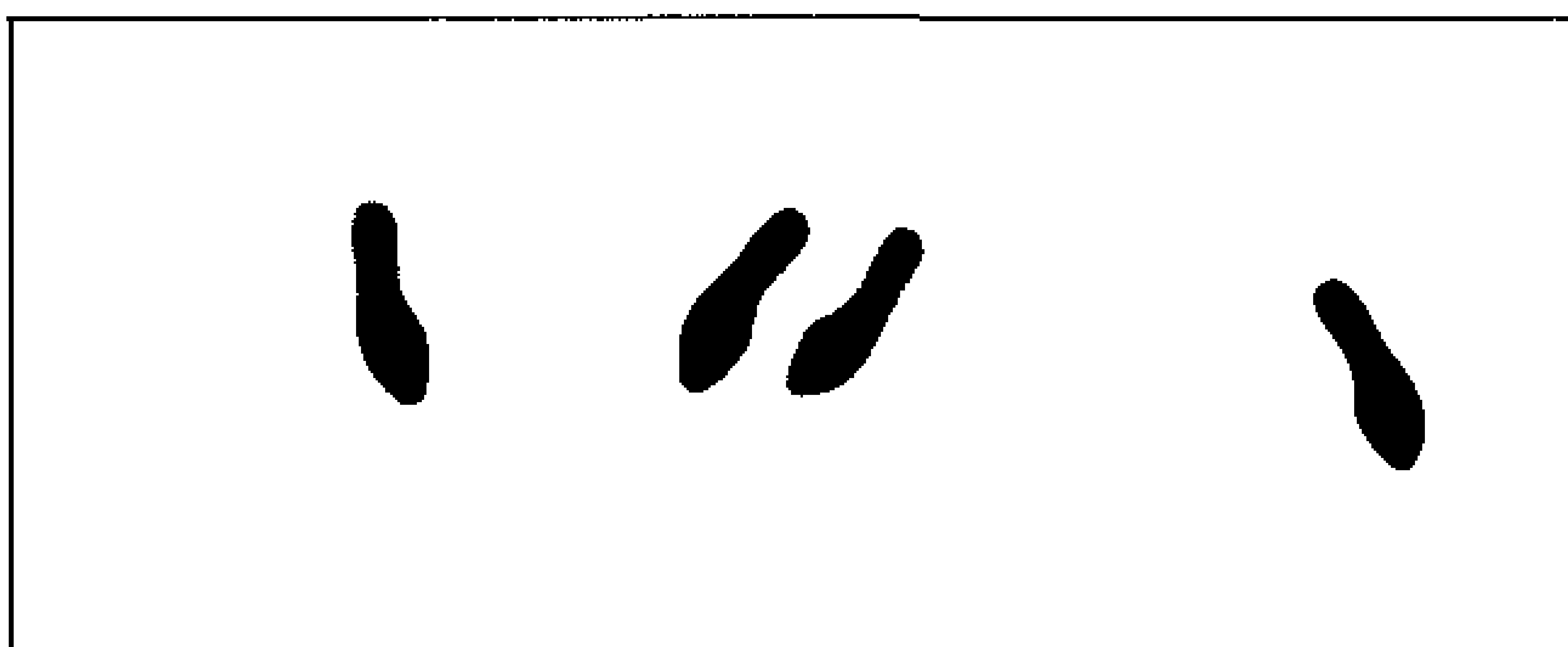
33



PLAYER GRAY Circle your left hand downward and execute a hooking wrist block. (Note: Steps 31, 32 and 33 must be performed in a continuous motion.) **PLAYER BLACK** Maintain your previous position.



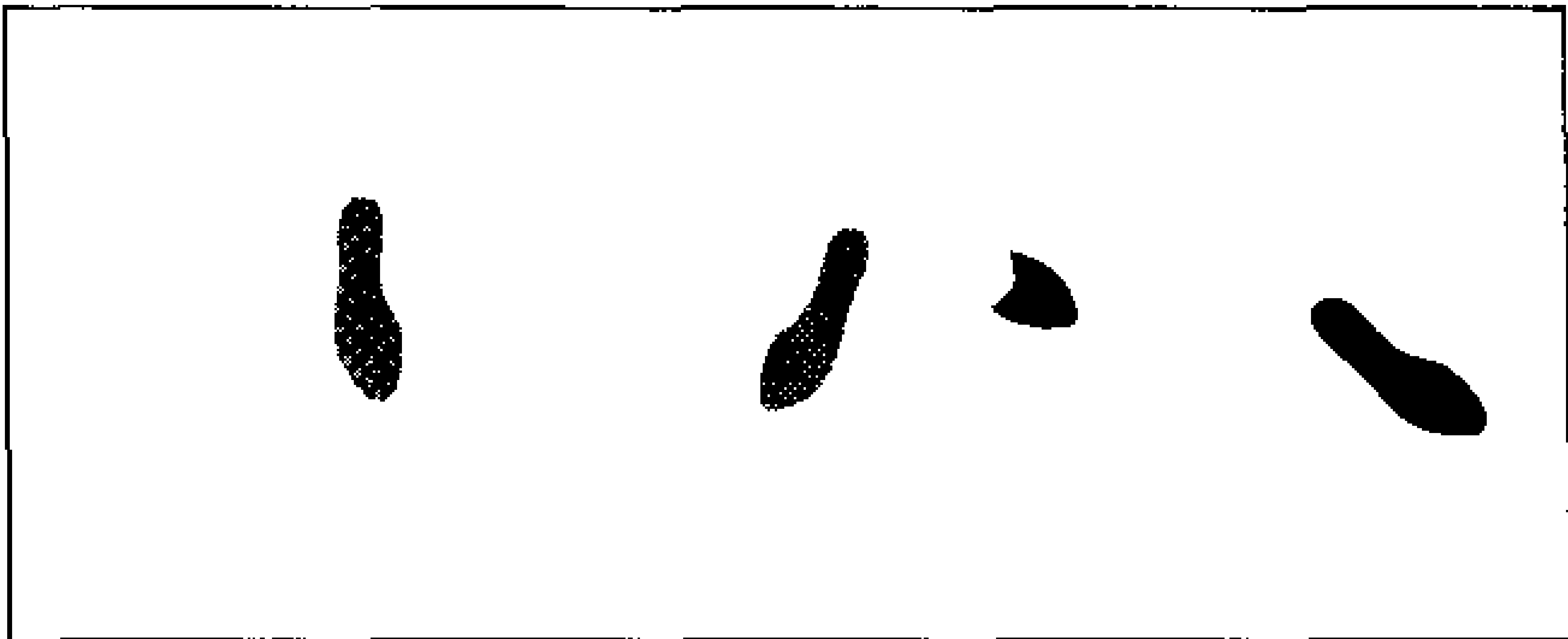
34



PLAYER GRAY Circle your left foot behind your opponent's right foot. Push his right shoulder with your left hand and grasp his wrist with your right hand. **PLAYER BLACK** Maintain your previous position.



35



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Pivot your left foot to the left and cross your right foot over the left foot forming a Scissors stance. Simultaneously drop your right hand (Note: The right foot must retreat before your opponent's sweeping foot makes contact.)



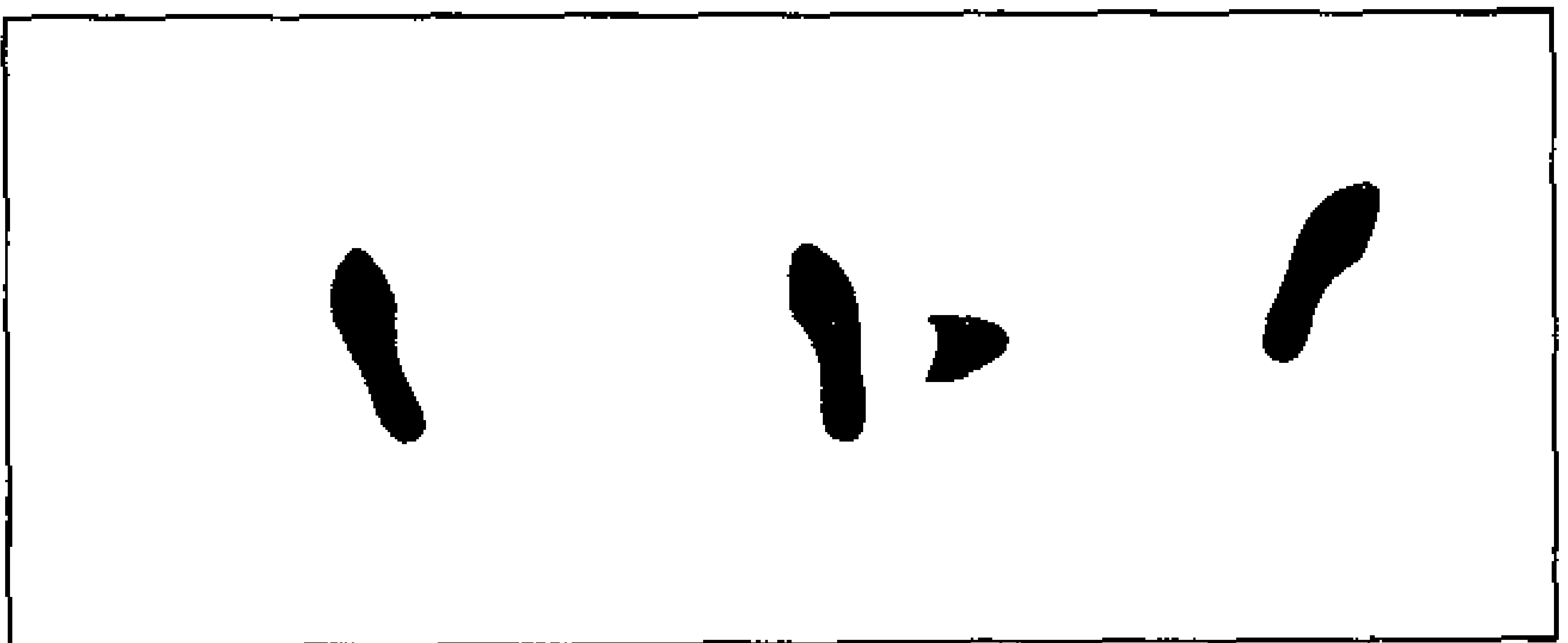
36



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Pivot both feet around to the left and slide into a Horse stance. Swing your left hand downward with a back knuckle fist to your opponent's head.



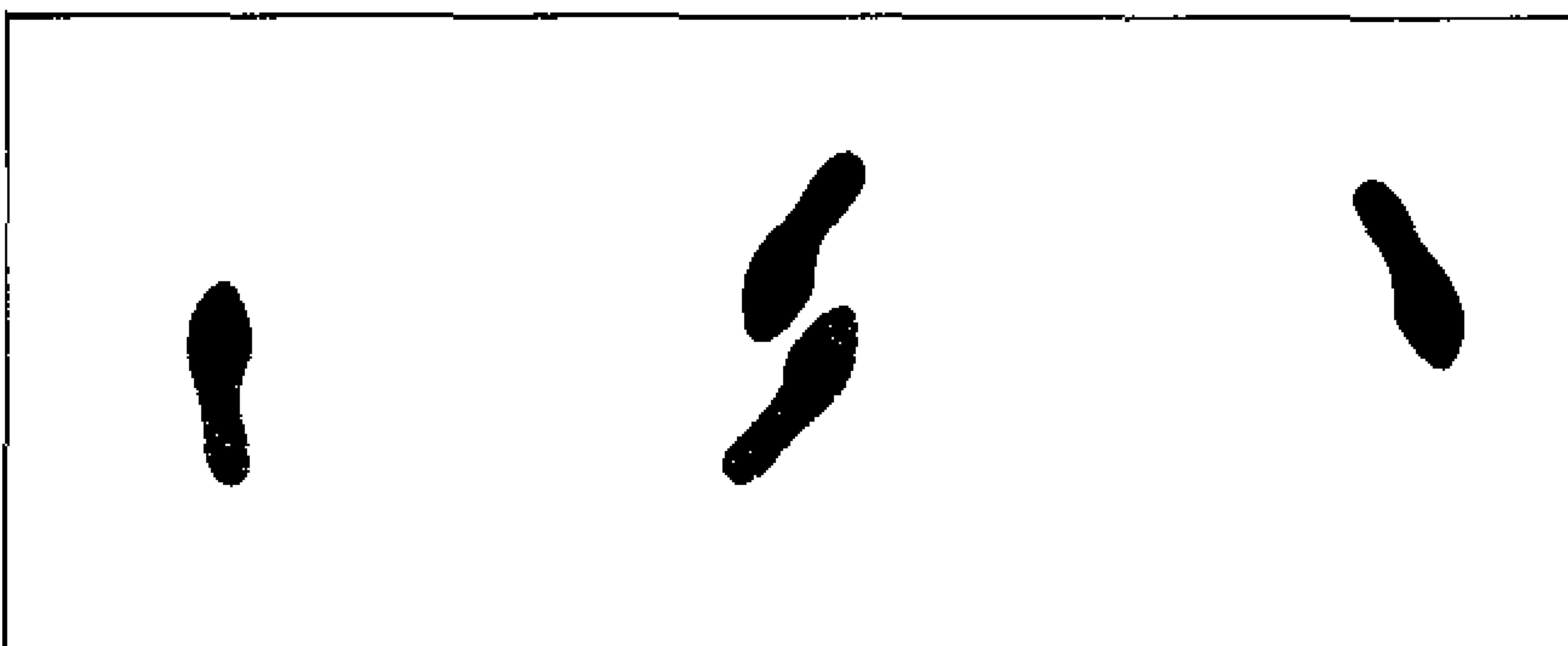
39



PLAYER GRAY Maintain your previous position on **PLAYER BLACK**. Evade your opponent's foot sweep by crossing your left foot over your right in a Scissors stance. Pivot your right foot to the right, deflect the opponent's wrist hold, and move your right hand into a center guard position.



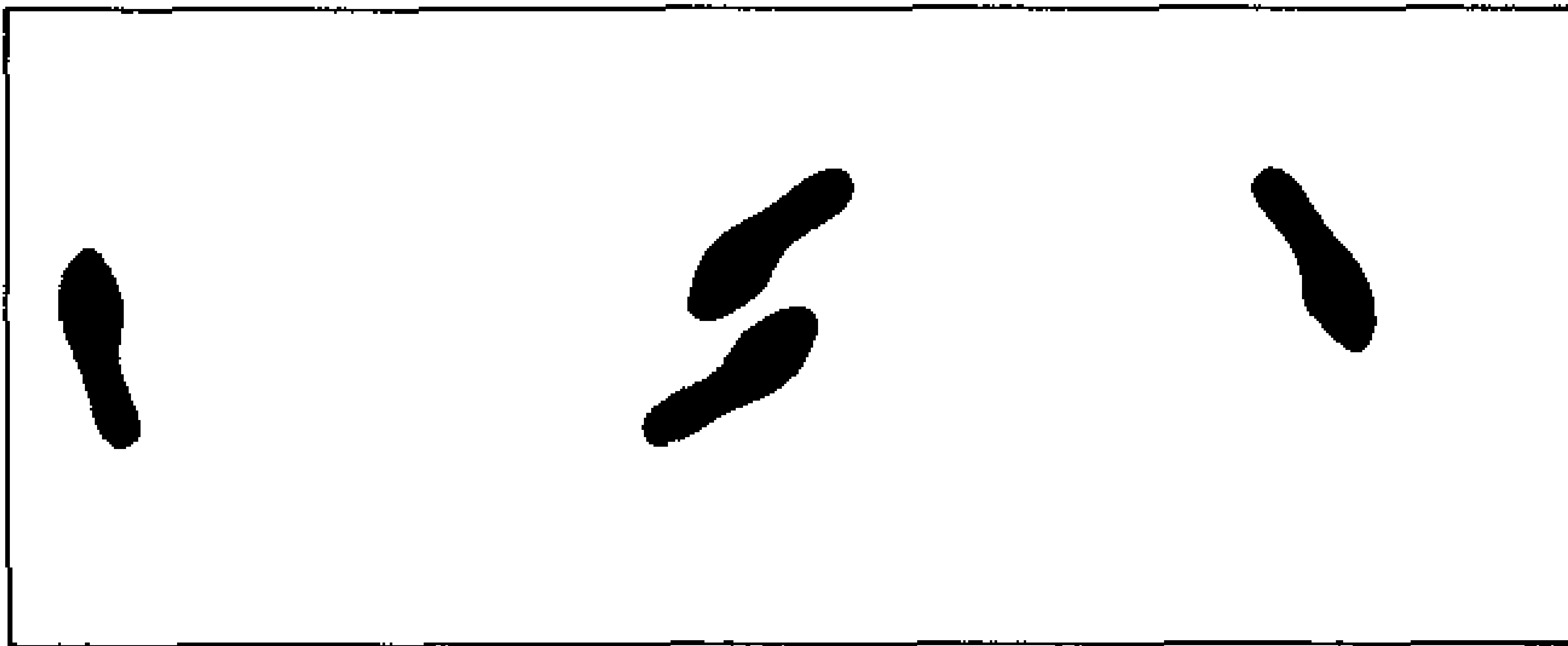
40



PLAYER GRAY Slide your right foot forward and form a Horse stance. Simultaneously draw your left fist back to your waist. **PLAYER BLACK** Pivot both feet around to the right and form a Horse stance. Swing your right hand downward and execute a back knuckle fist to your opponent's head. Draw your left hand to your waist.



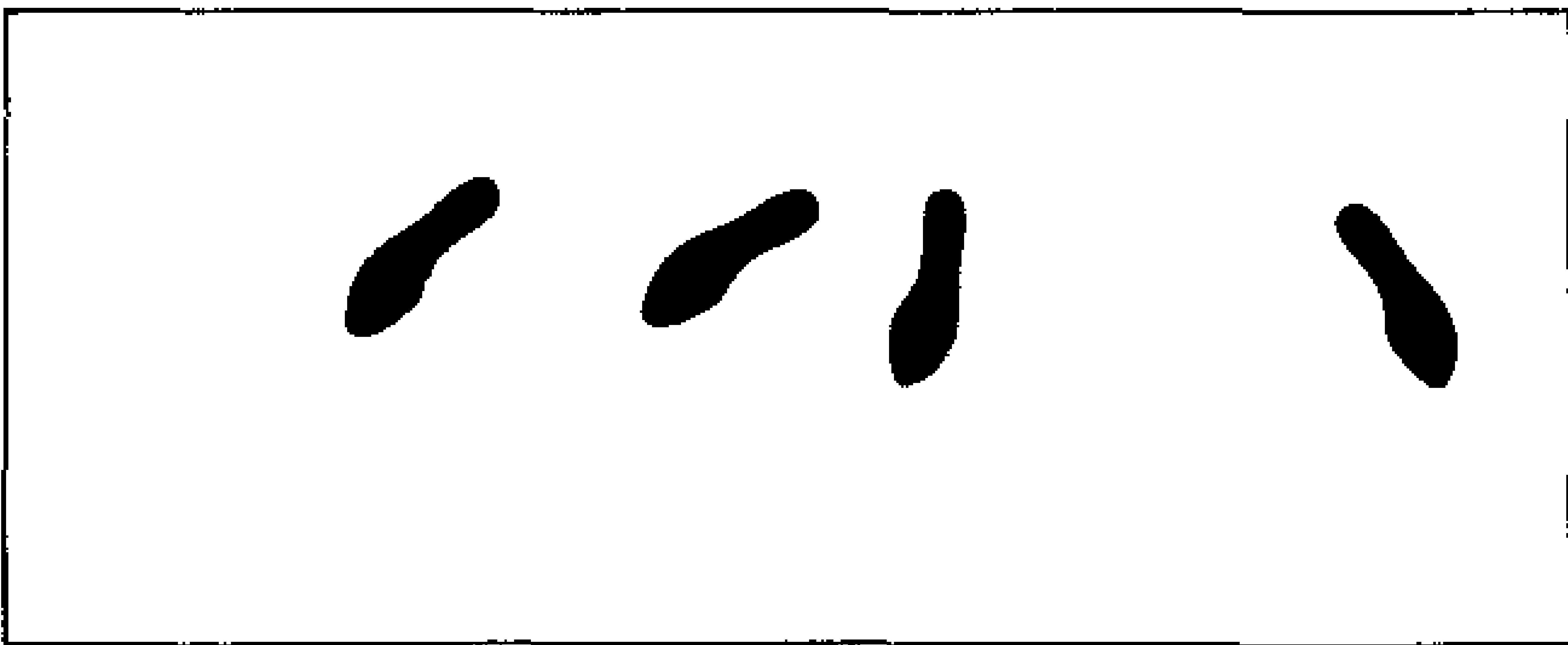
41



PLAYER GRAY Raise your right hand and execute a forearm block
PLAYER BLACK Maintain your previous position



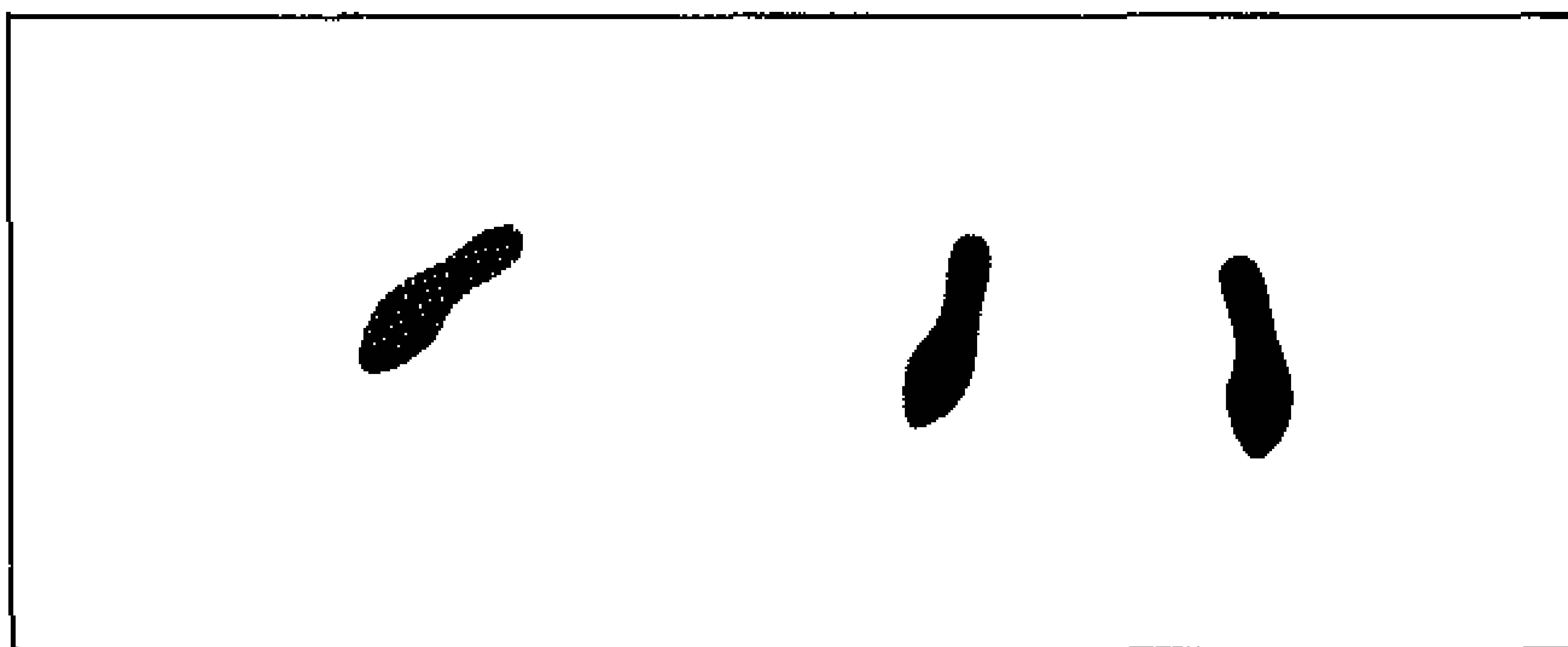
42



PLAYER GRAY As you grasp your opponent's wrist with your right hand execute a palm strike to his chest with your left hand. Simultaneously sweep your left foot to the right in a circular motion. Pivot your right foot to the right. (Note: The foot sweep covers 360 degrees as shown in photos 42 through 46.) **PLAYER BLACK** Maintain your previous position.



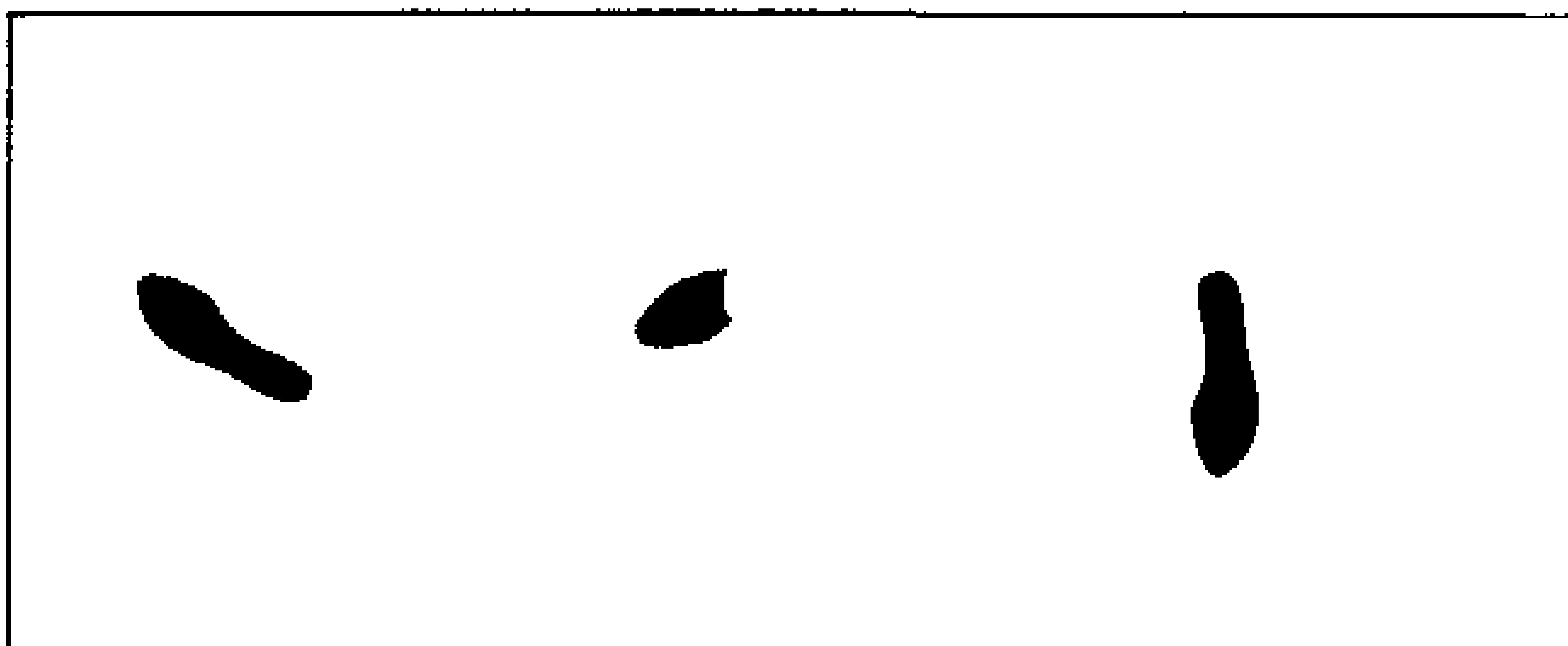
43



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Lift your right foot to avoid your opponent's foot sweep and draw your right hand back to avoid his grasp. Simultaneously raise your left hand



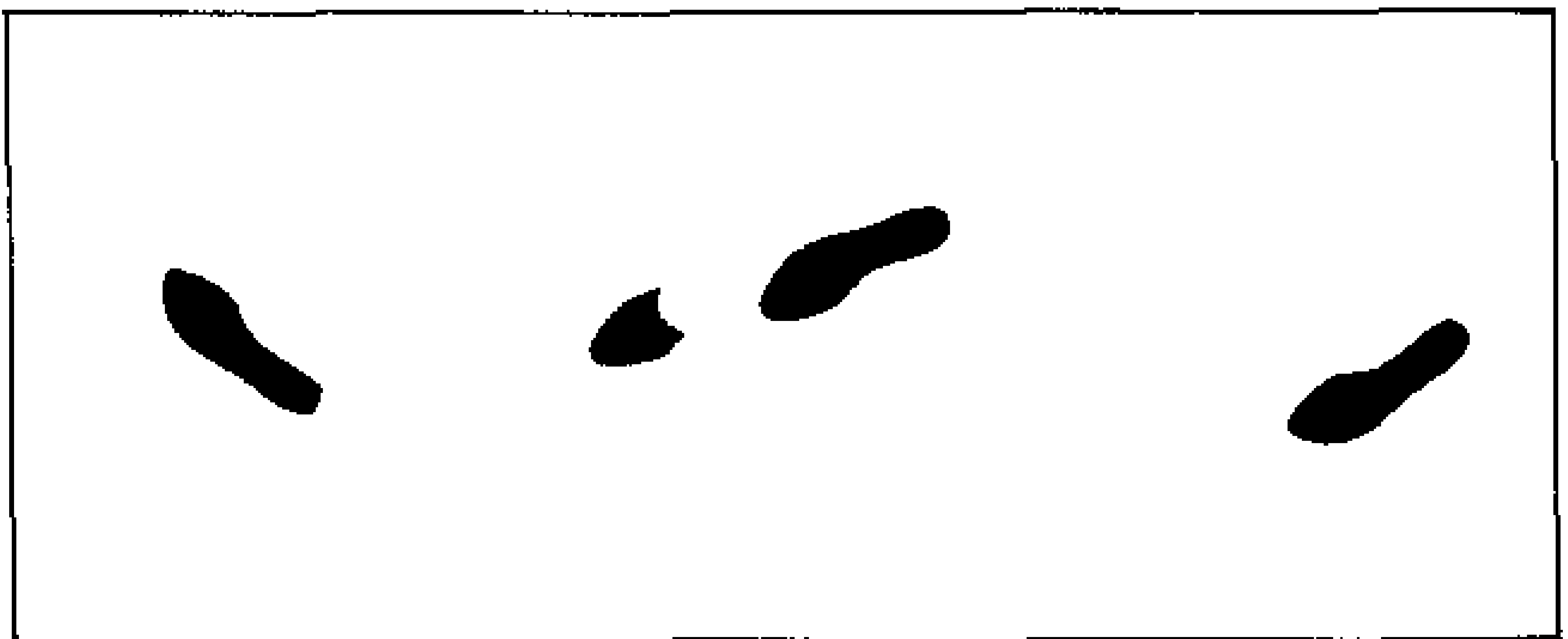
44



PLAYER GRAY Continue sweeping your left foot around and pivoting your right foot to the right **PLAYER BLACK** Maintain your previous position



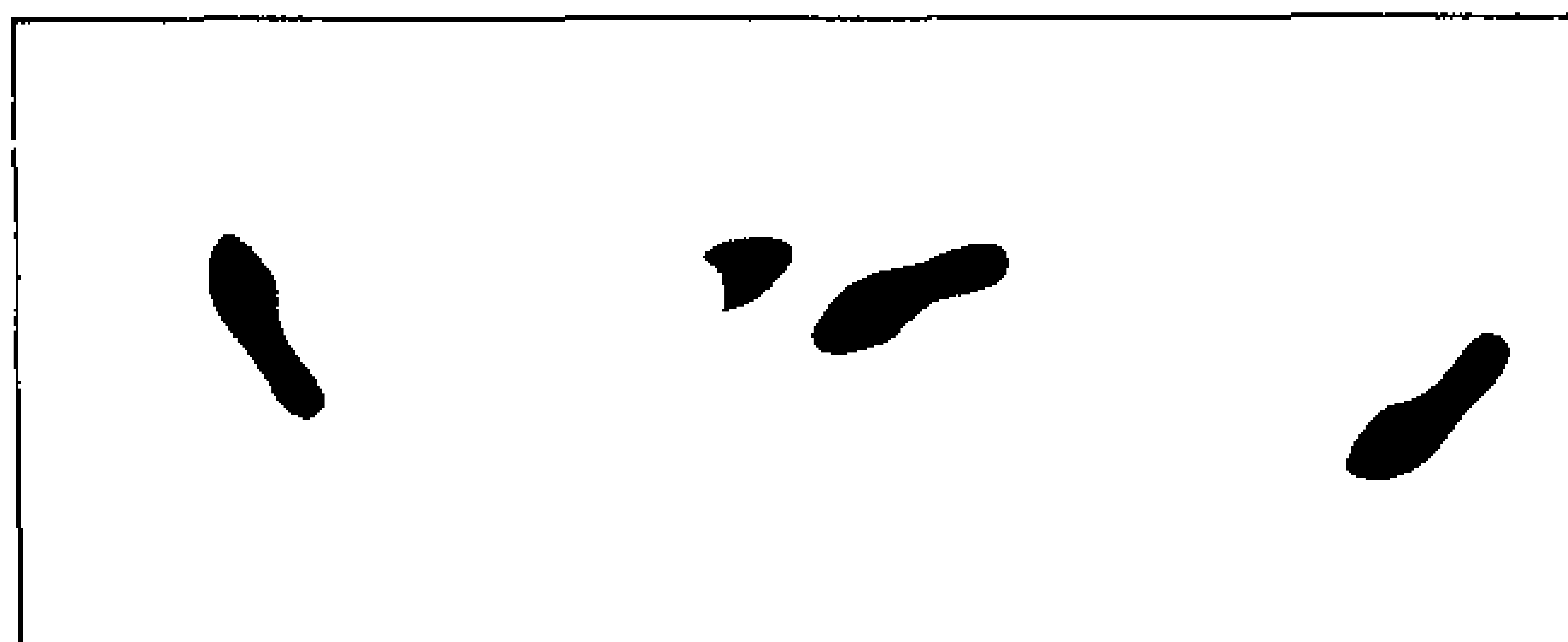
45



PLAYER GRAY Raise your left hand and turn your head to the right so you can observe your opponent's movements. **PLAYER BLACK** Form a forward stance by sliding your right foot forward. As you thrust a right forearm blow to your opponent's kidney, drop your left hand into a center guard position.



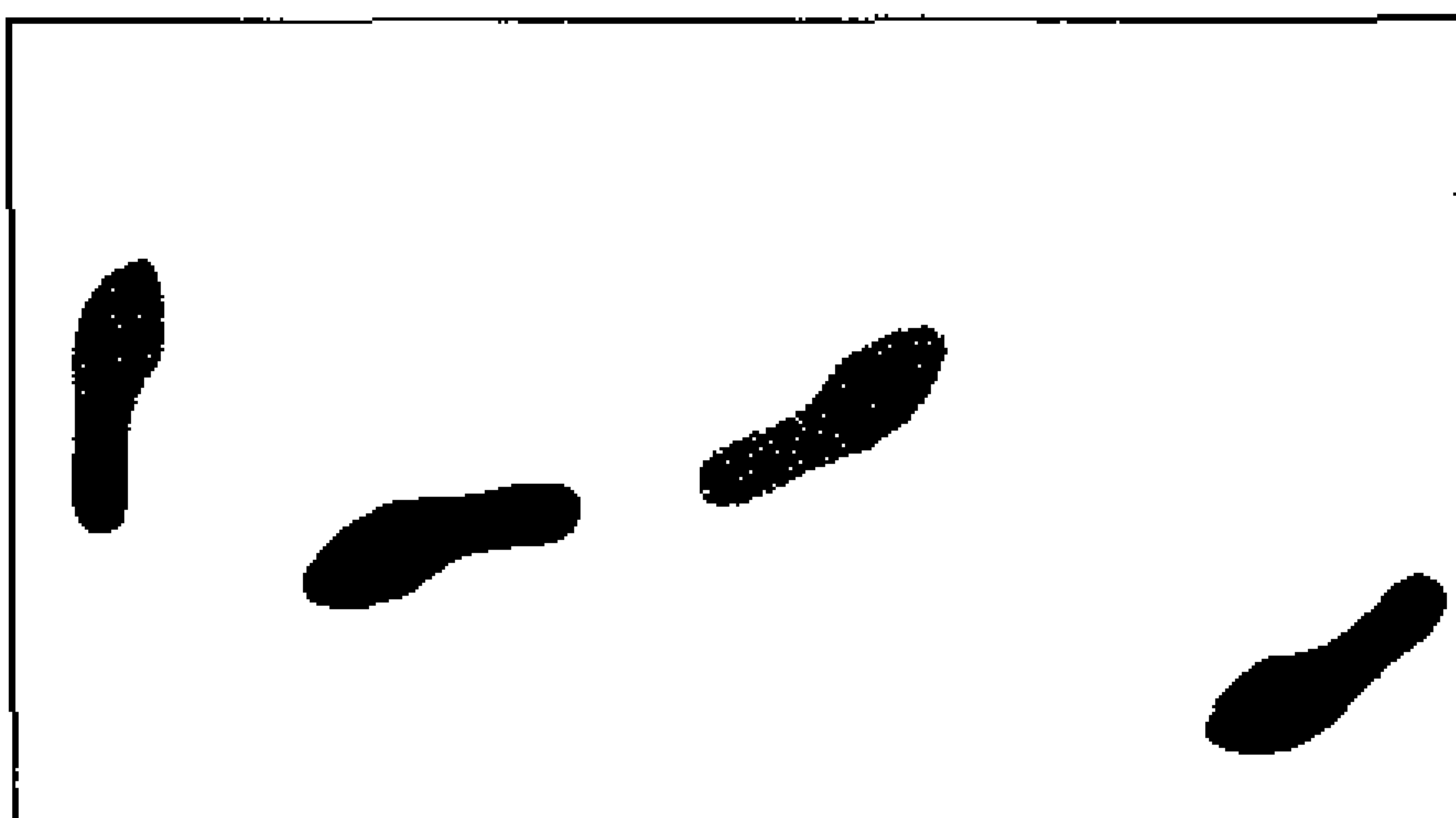
46



PLAYER GRAY Pivot both feet to the right and form a Cat stance. Block your opponent's blow with your right hand and sweep your open left hand across his forearm. **PLAYER BLACK** Maintain your previous position.



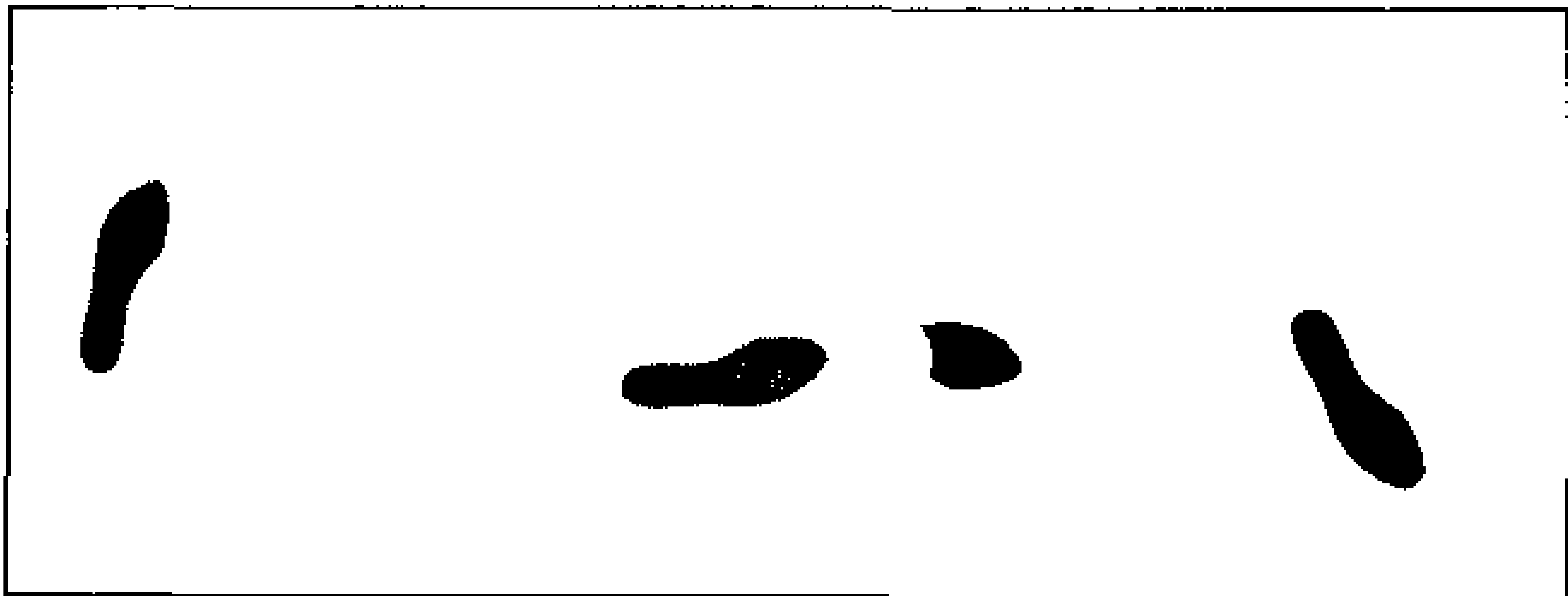
47



PLAYER GRAY Slide your right foot forward and bring your left hand into a center guard position. Simultaneously thrust your right fist at your opponent's ribs. **PLAYER BLACK** Guard your opponent's fist with your left hand and raise your right hand. (Notice that your body begins to lean back)



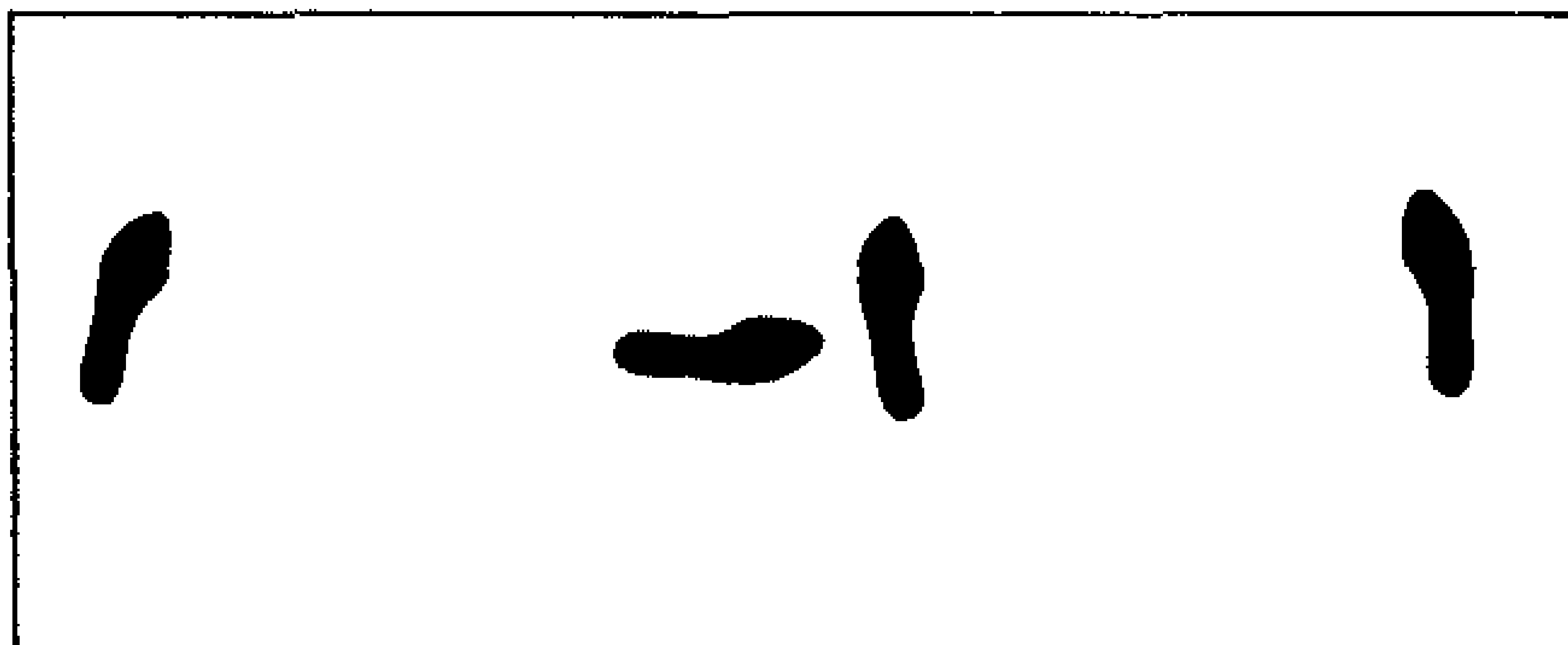
48



PLAYER GRAY Follow through with your punch **PLAYER BLACK** Pivot your left foot to the left and cross your right foot over the left foot to form a Scissors stance. Bring your left hand to a center guard position and execute a downward forearm block with your right hand.



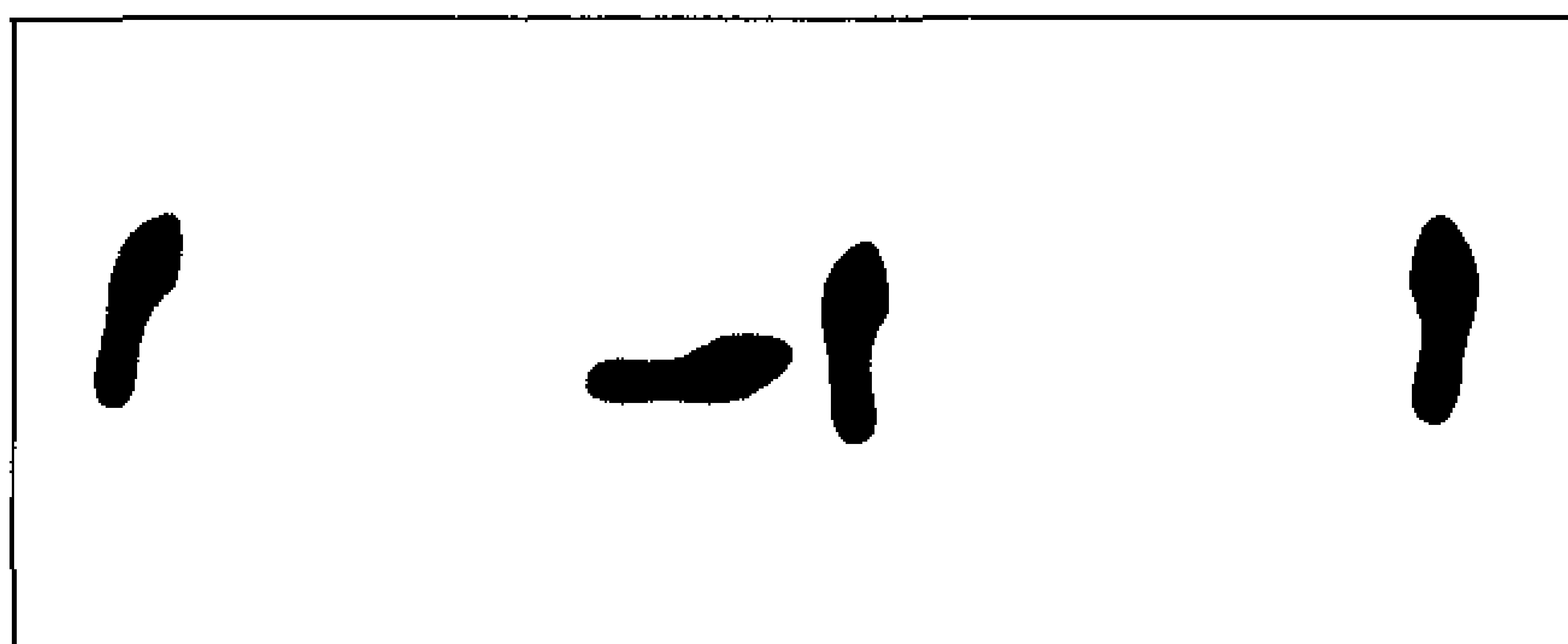
49



PLAYER GRAY Drop both hands to your side lean back and avoid your opponent's fist **PLAYER BLACK** Form a Horse stance by pivoting both feet to the left then swinging a downward back knuckle fist to your opponent's face with your left hand



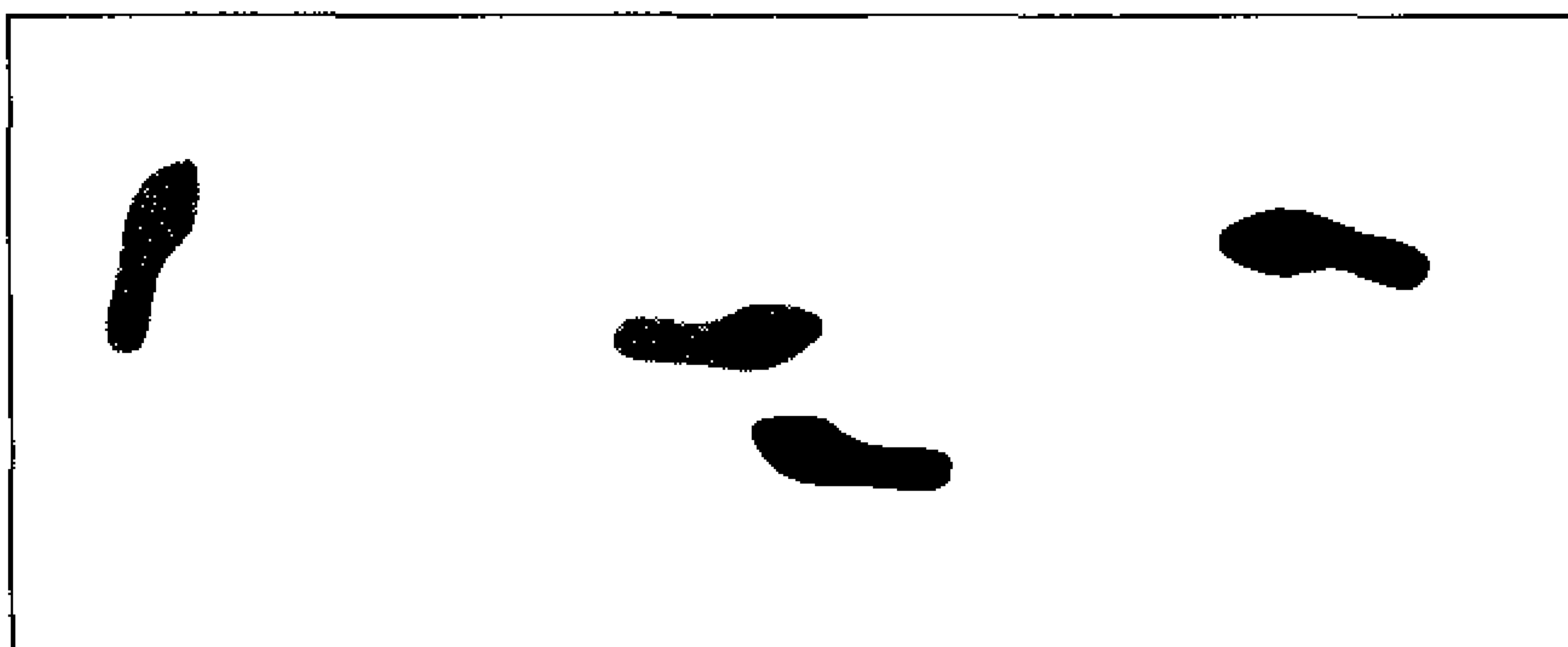
50



PLAYER GRAY Circle your right hand clockwise and grasp your opponent's left forearm. **PLAYER BLACK** Maintain your previous position.



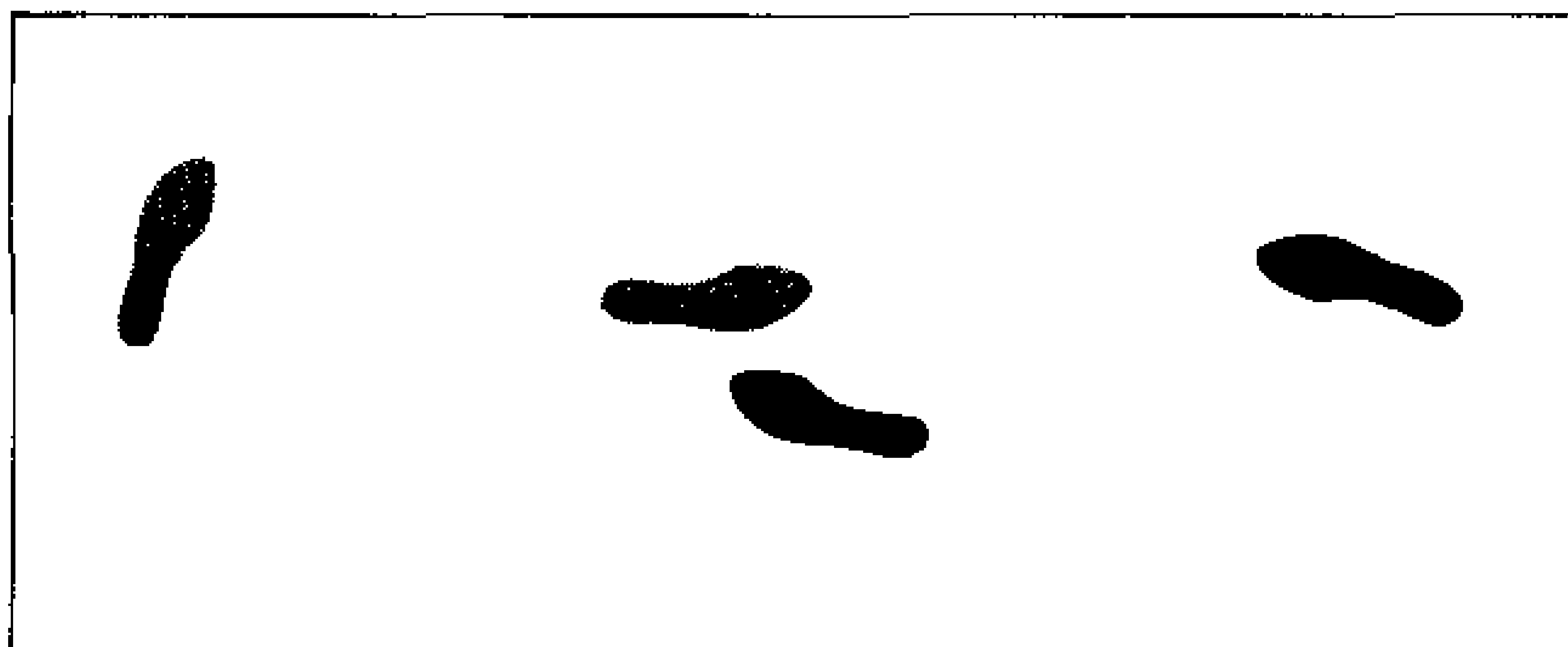
51



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Pivot both feet to the left and form a forward stance. Pull your left hand away from your opponent's hold and execute a roundhouse blow to his temple with your right hand. (Notice that both hands move simultaneously.)



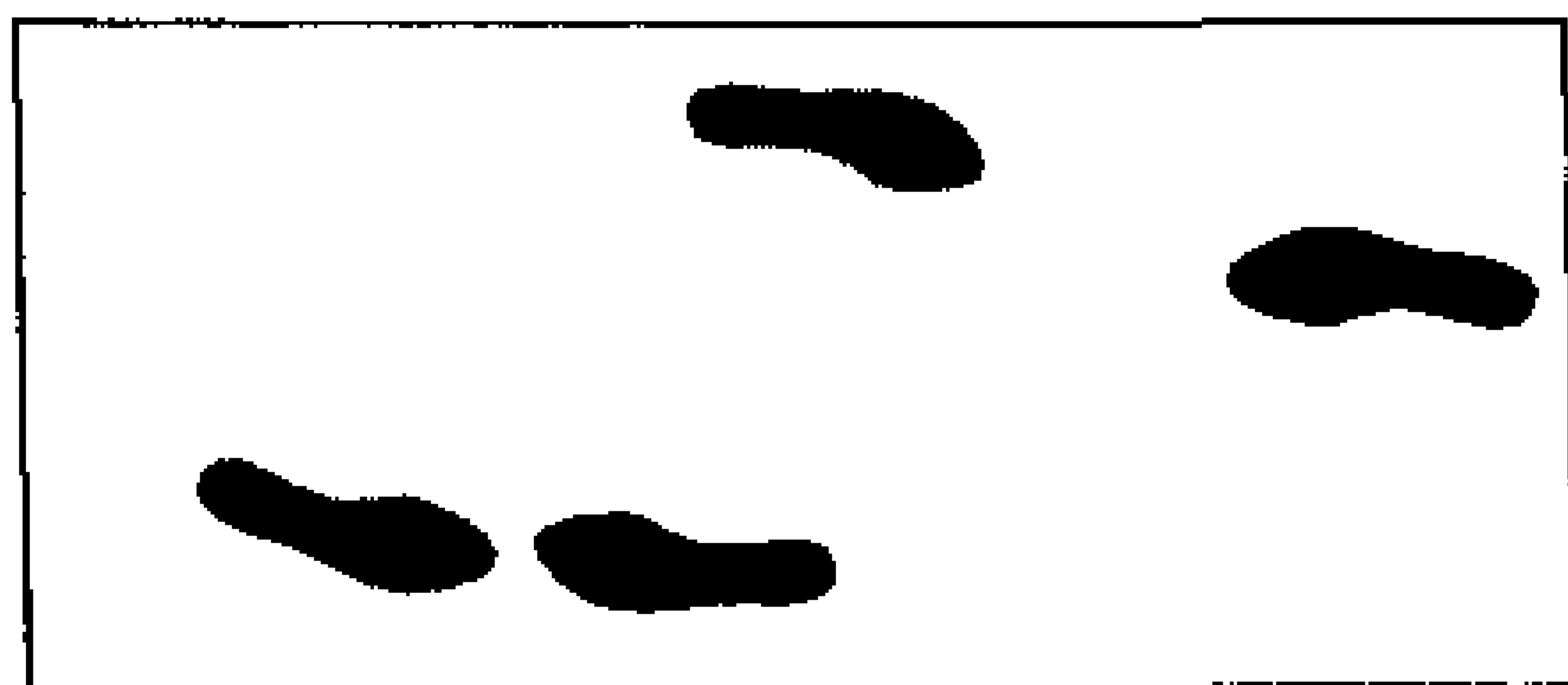
52



PLAYER GRAY Straighten your right leg and lean back to avoid your opponent's blow. Circle your left hand clockwise and guide the blow away with a pressing block. Draw your right hand back. **PLAYER BLACK** Maintain your previous position.



53



PLAYER GRAY Slide forward into a Horse stance
Strike your opponent's jaw with your right palm
PLAYER BLACK Lean to the left away from your
opponent's attack



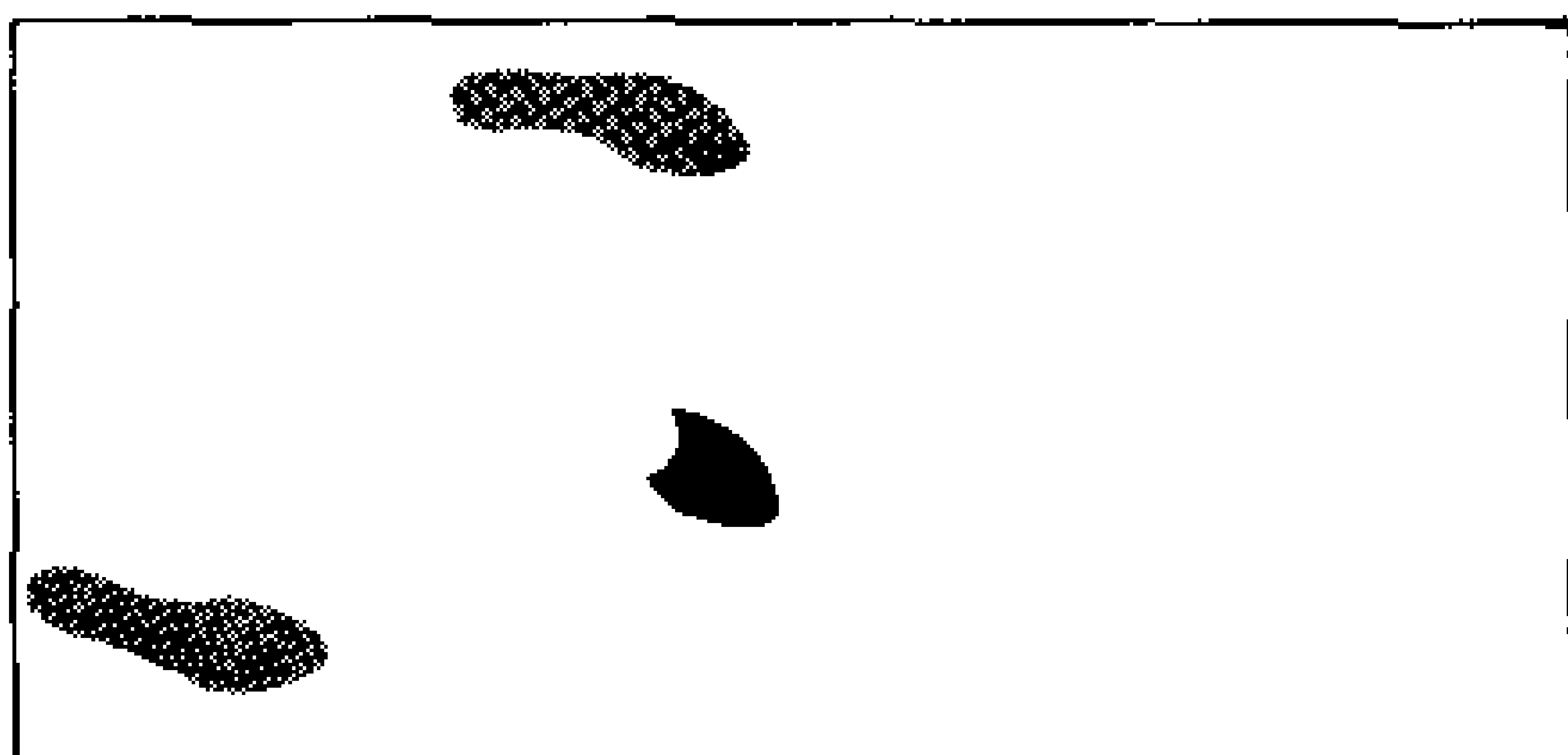
54



PLAYER GRAY Maintain your previous position
PLAYER BLACK Drop down place both palms on
the floor draw your feet back and prepare to kick



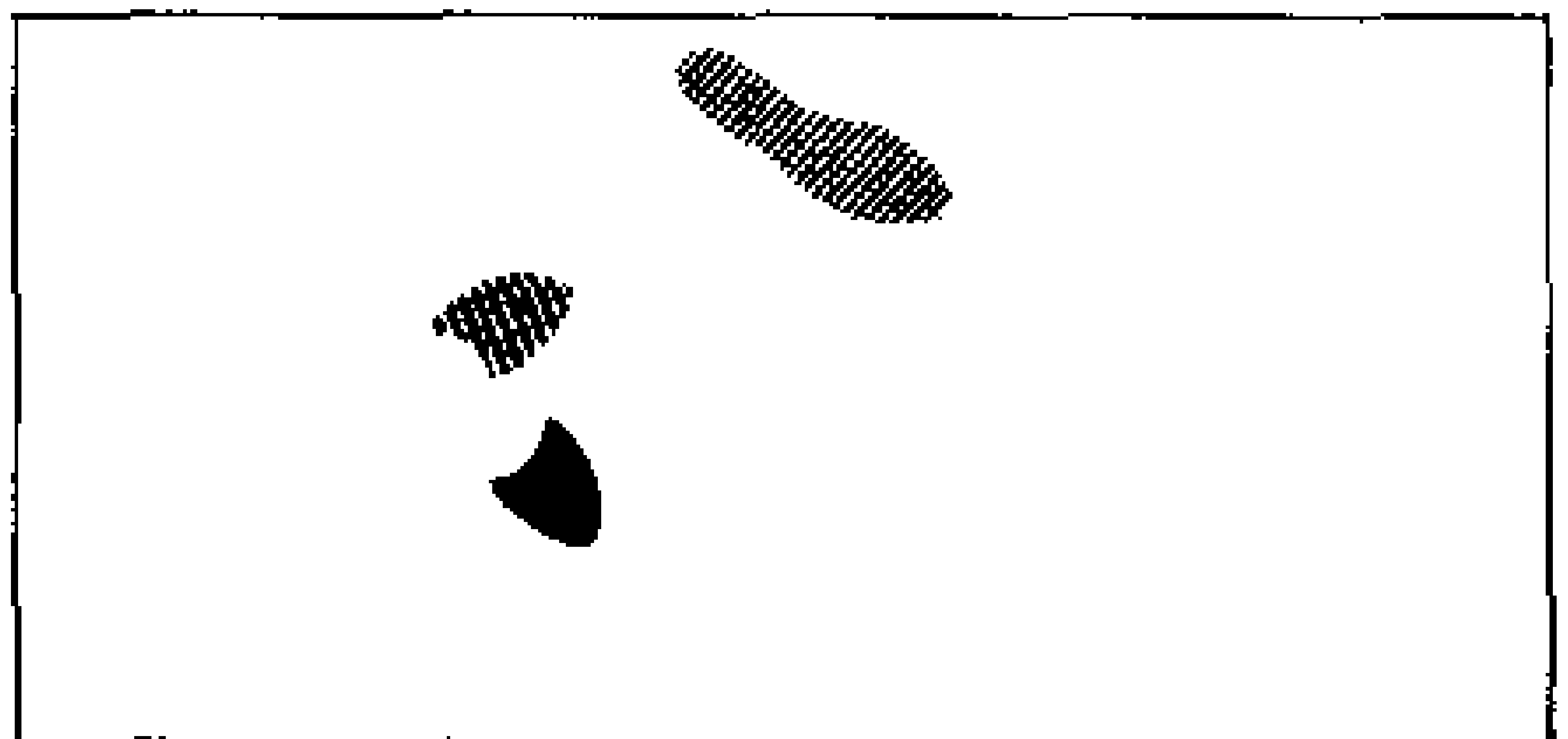
55



PLAYER GRAY Change into a forward stance. Guard your body against a kick with your left hand. Raise your right hand. **PLAYER BLACK** Spring up with your left foot and your hands. Throw a kick to your opponent's chest with your right foot.



56



PLAYER GRAY Cross your right foot over the left foot and form a Scissors stance. Bring your left hand to a center guard position. Execute a back knuckle fist block with your right hand. **PLAYER BLACK** Maintain your previous position.



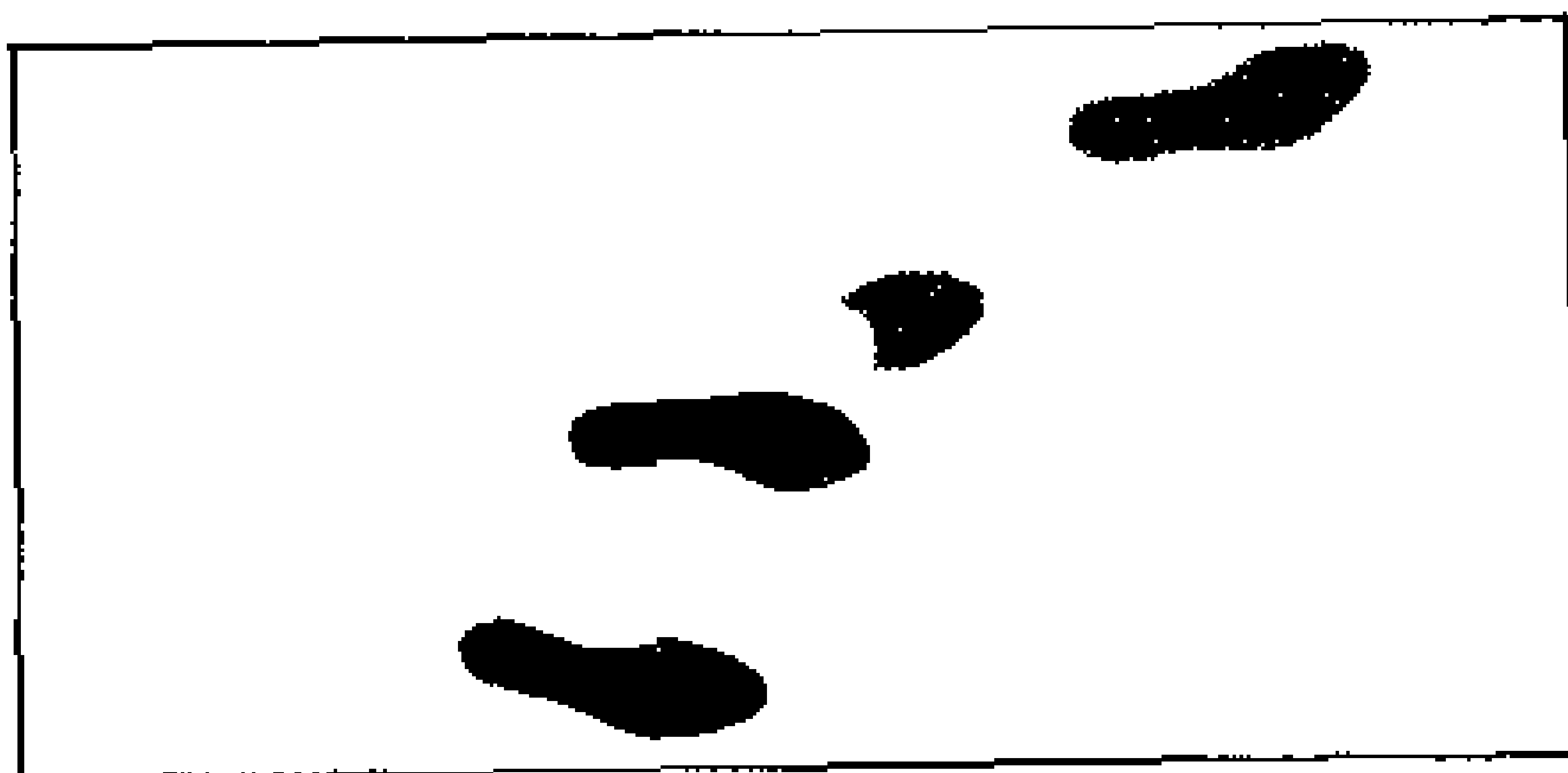
57



PLAYER GRAY Maintain your previous position
PLAYER BLACK Drop back down to the floor
 and cross your right foot over the left knee



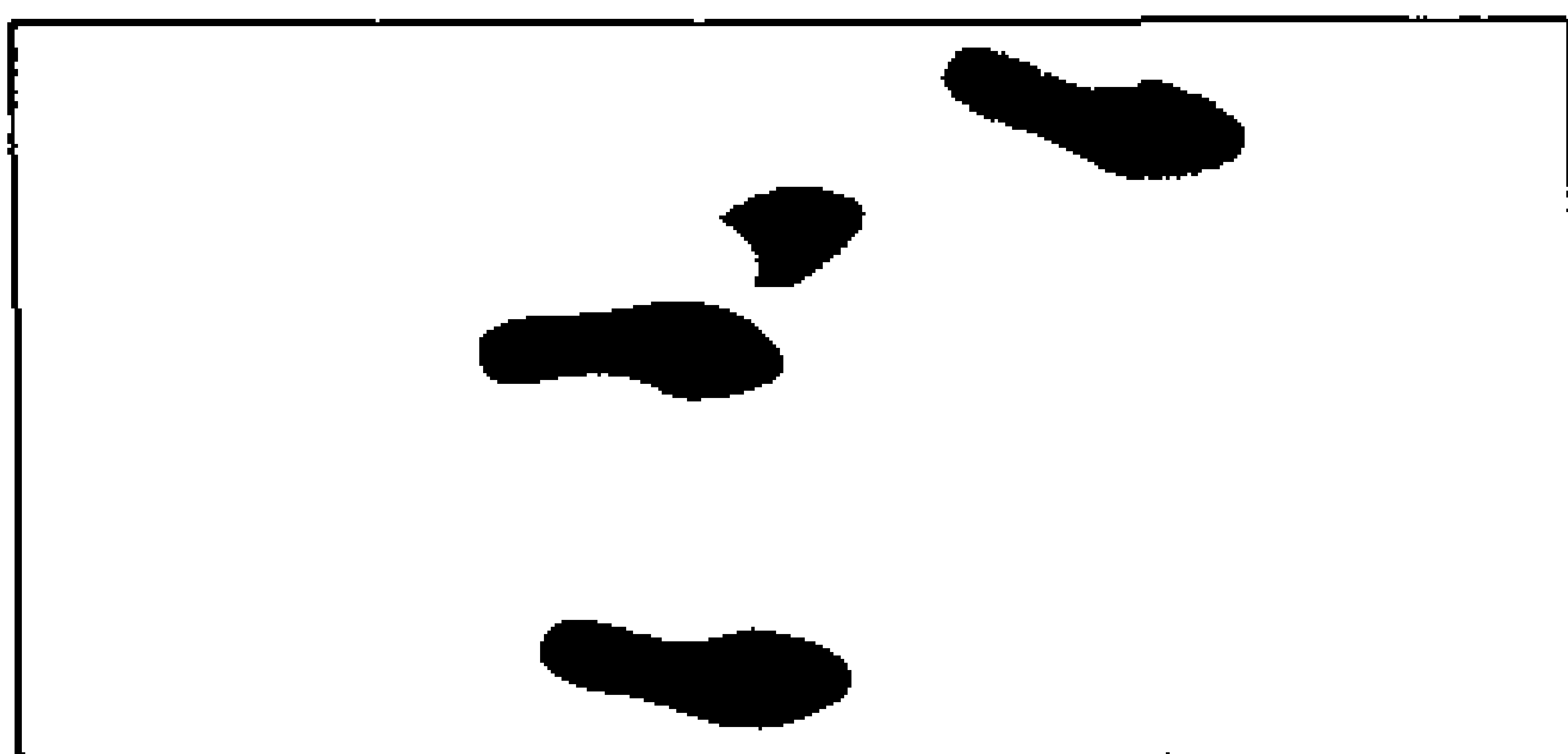
58



PLAYER GRAY Turn you head to the right so you can observe your opponent's movements
PLAYER BLACK Rising quickly form a Horse stance by pivoting both feet to the left. Draw your left fist to your chest and your right fist behind you



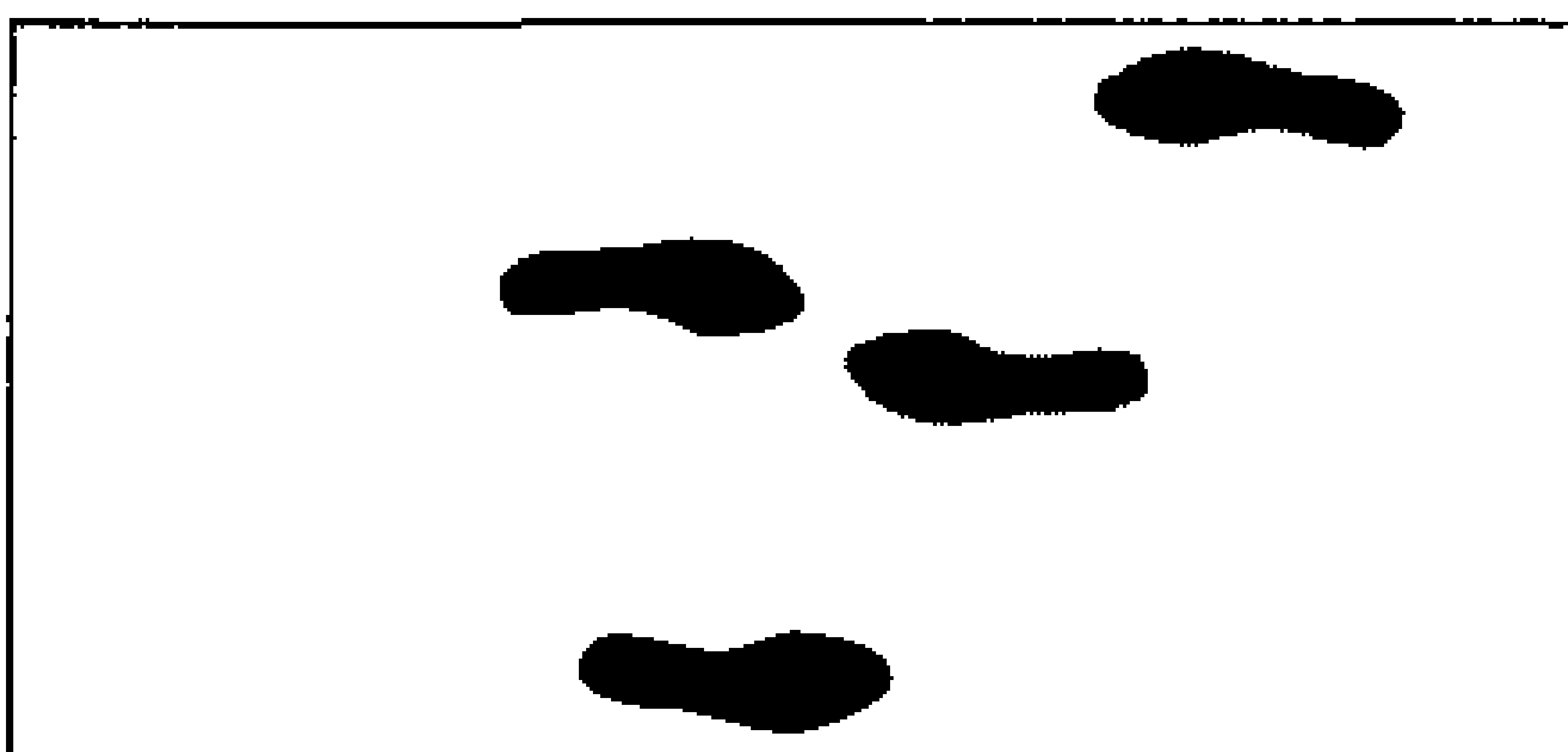
59



PLAYER GRAY Maintain your previous position
PLAYER BLACK Execute a downward back
 knuckle fist to your opponent's head with your left
 hand



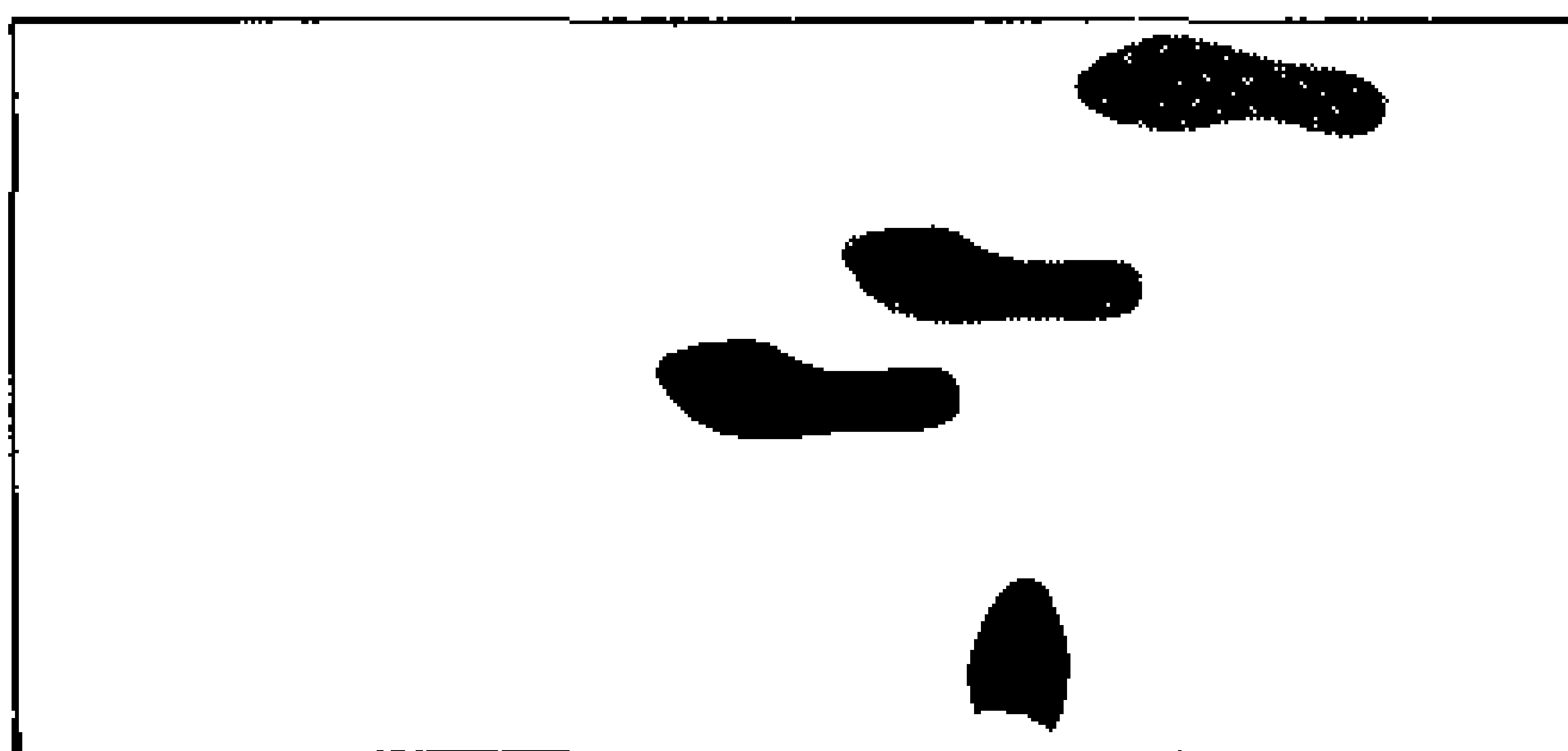
60



PLAYER GRAY Pivot both feet around to the left briefly turning your back on your opponent. Form a Horse stance. Simultaneously raise your left hand as you turn to a forearm block and draw your right fist back to your waist. **PLAYER BLACK** Maintain your previous position.



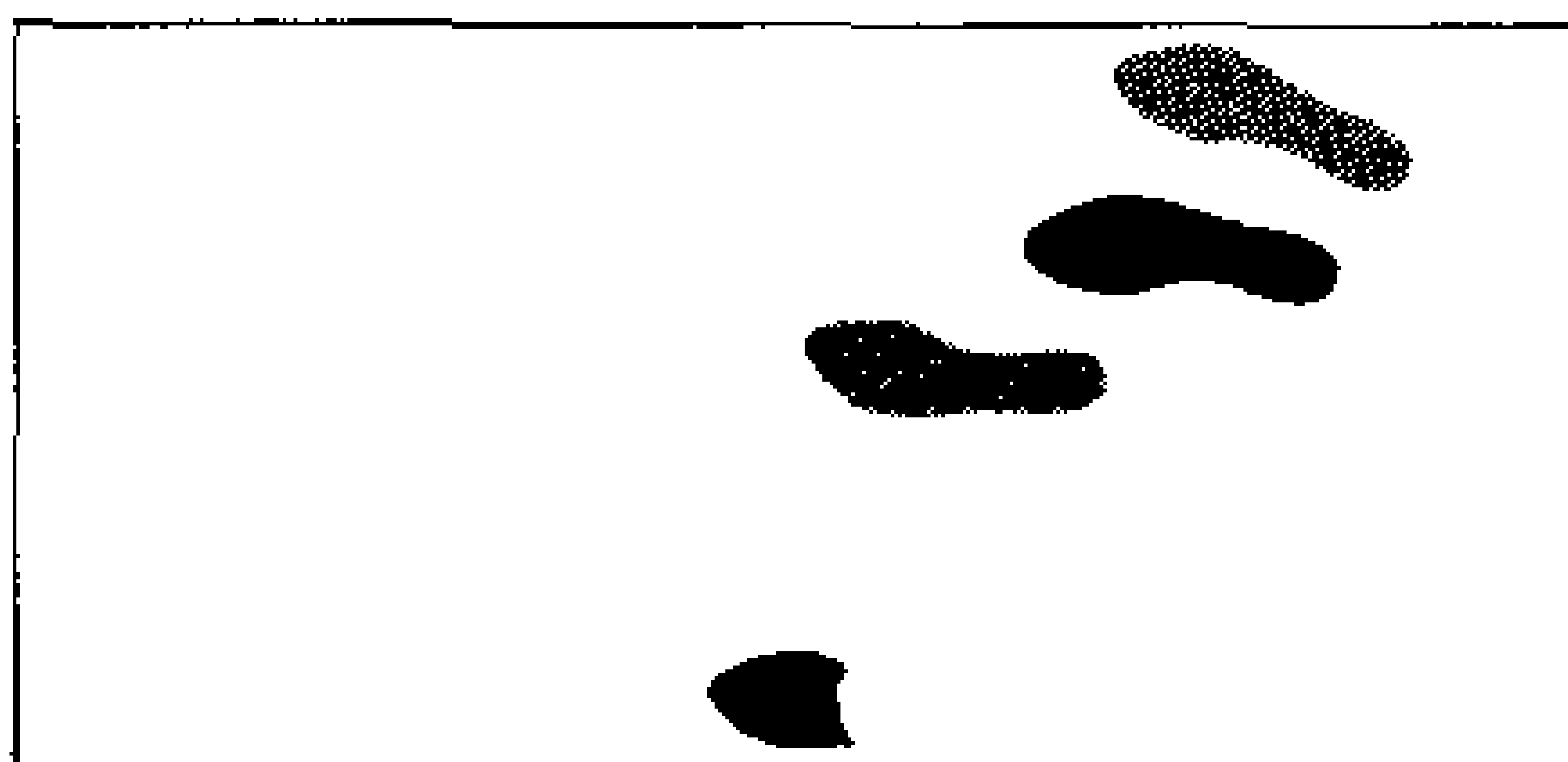
61



PLAYER GRAY Maintain your previous position.
PLAYER BLACK Drop down, pivot your left foot to the left and raise your right heel. Support yourself with both hands. (Note: The movements must be performed simultaneously. Shift your weight to the left foot as you drop.)



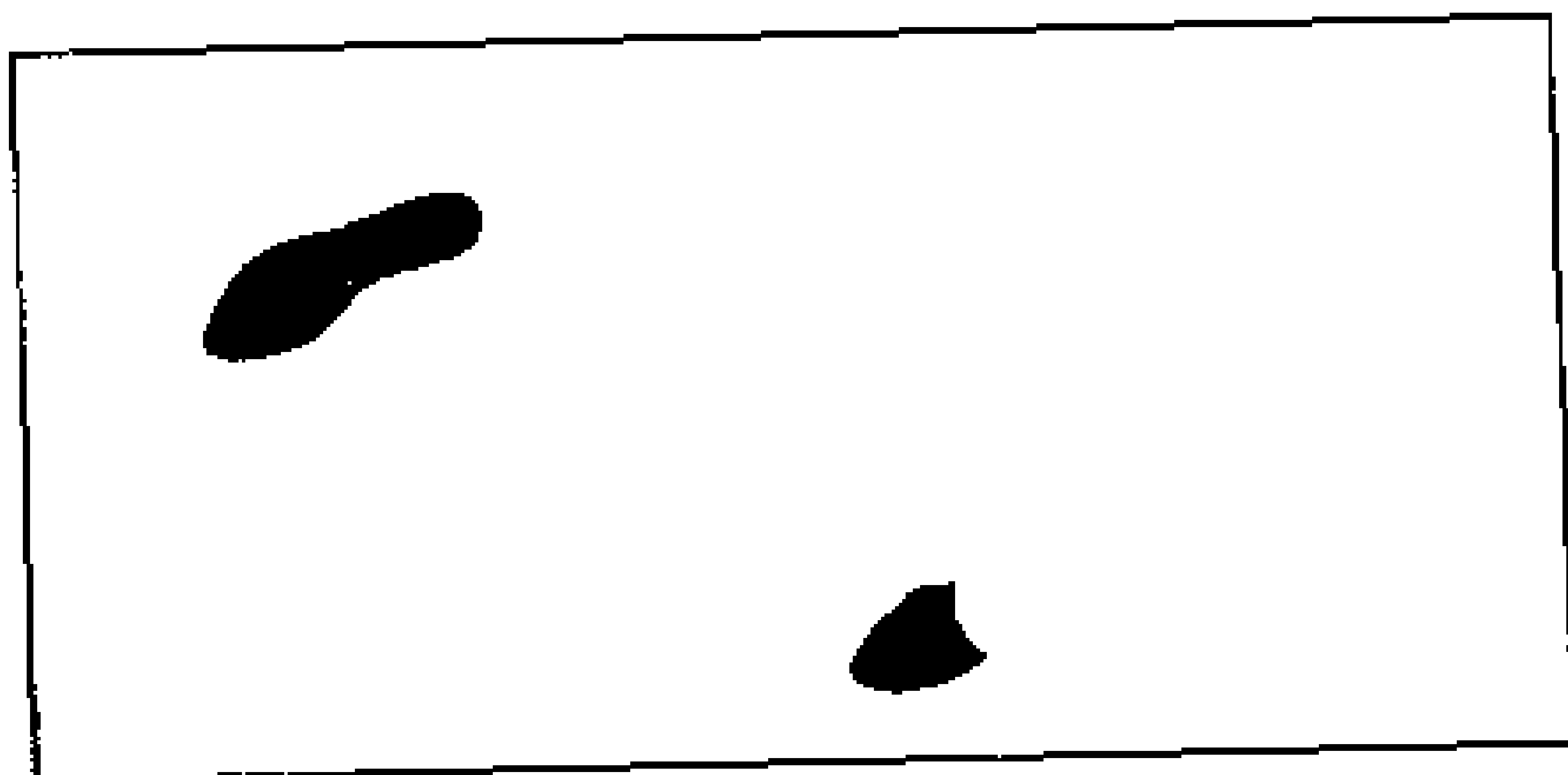
62



PLAYER GRAY Maintain your previous position on
PLAYER BLACK As you keep pivoting your left
 foot begin a full circle sweep to the left with your
 right foot



63



PLAYER GRAY Leap up and avoid the opponent's foot sweep **PLAYER BLACK** Continue to foot sweep



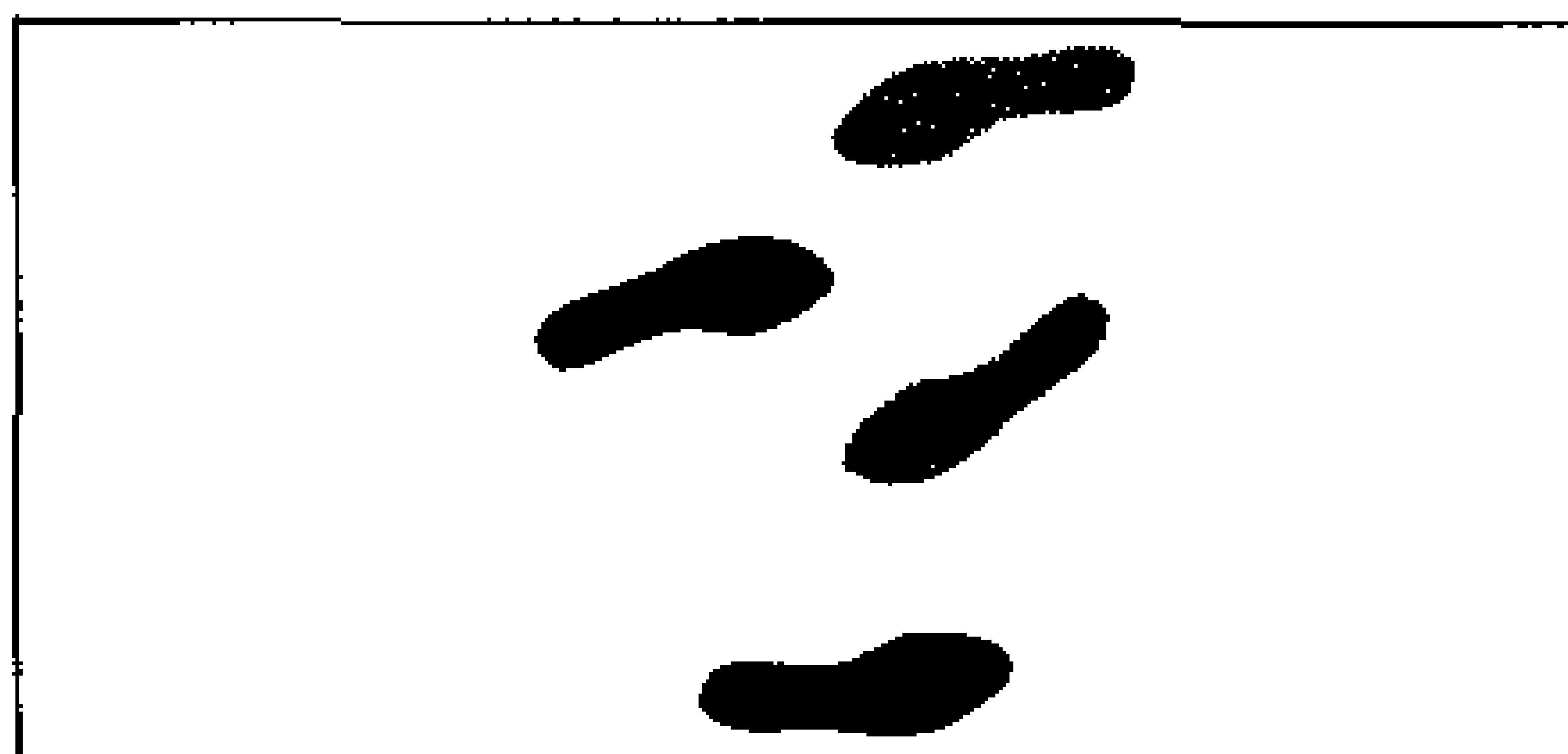
64



PLAYER GRAY After landing from the leap slide into a forward stance Draw your left fist to your waist and execute a roundhouse blow to your opponent's head with your right hand **PLAYER BLACK** Complete the foot sweep rising quickly and form a Horse stance Hold your hands at your sides in a natural position (Note The foot sweep covers 360 degrees)



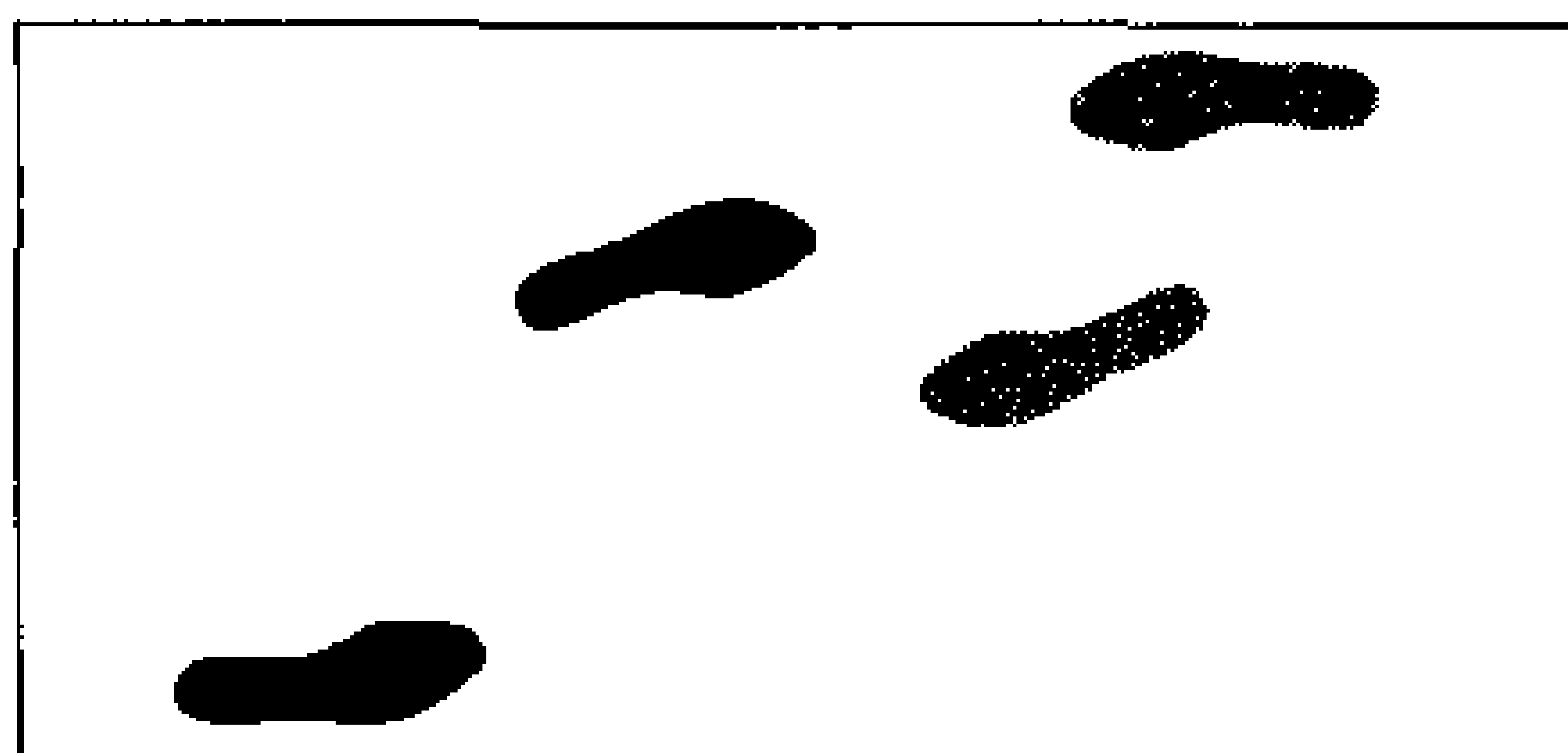
65



PLAYER GRAY Ma nta n your prev ous pos t on
PLAYER BLACK Ra se your left hand to a
 forearm block and draw your right fist to your
 wa st



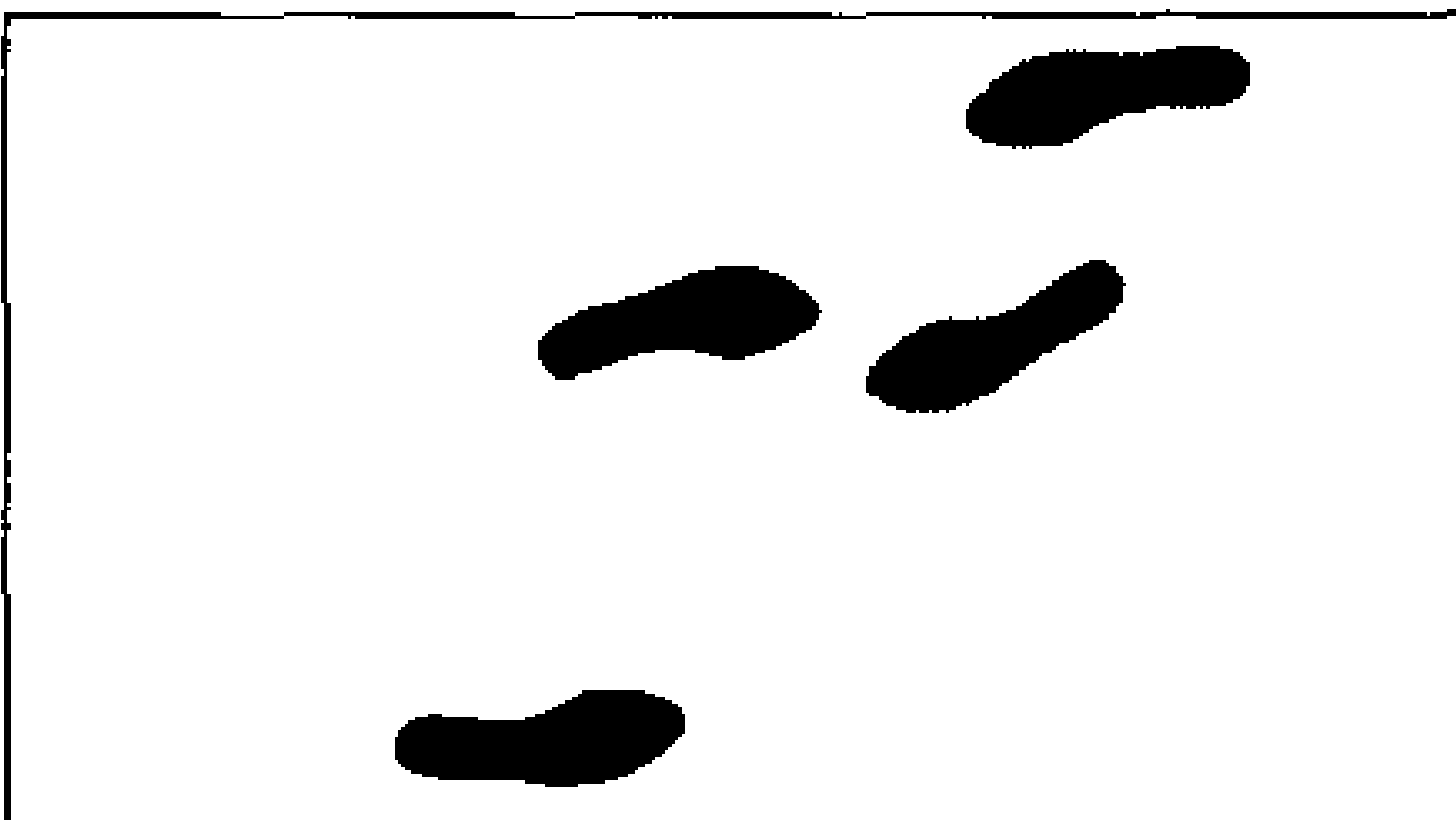
66



PLAYER GRAY Maintain your previous position
PLAYER BLACK Advance into a left forward stance and thrust a right forearm blow to your opponent's solar plexus. Draw your left fist to your waist.



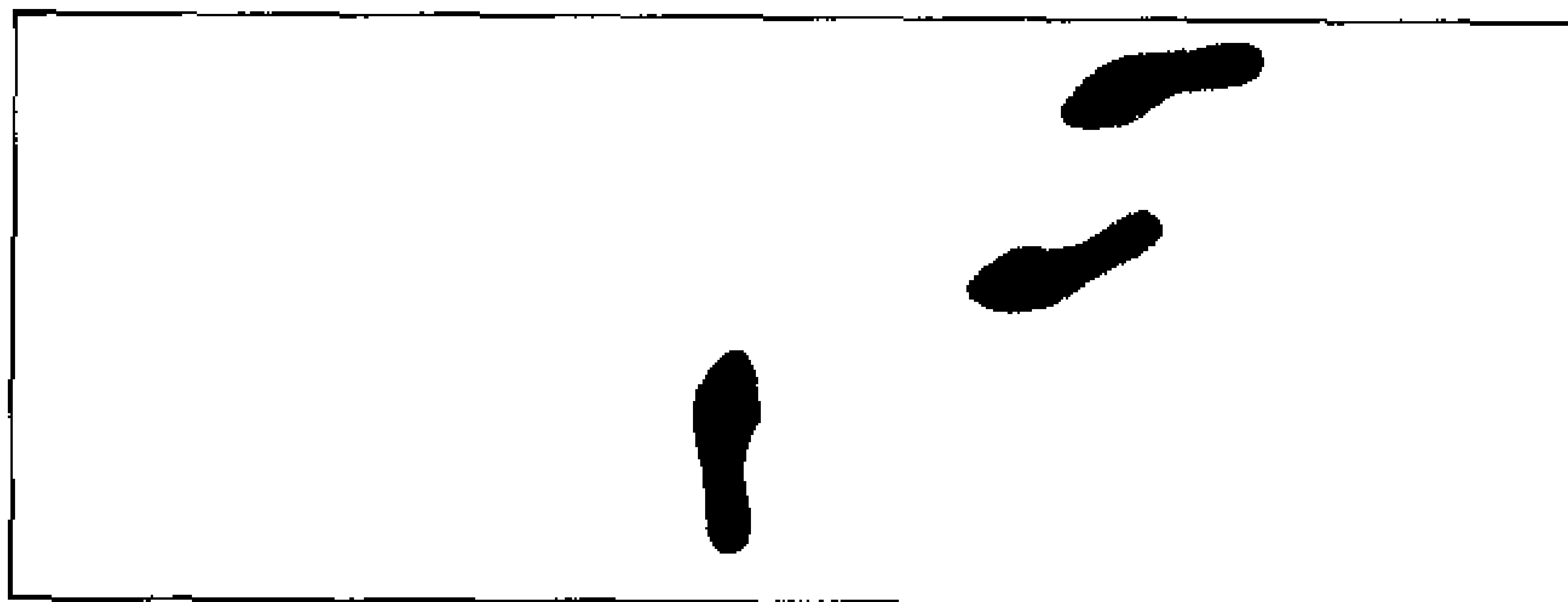
67



PLAYER GRAY Execute a downward forearm block and draw your right fist to your waist
PLAYER BLACK Maintain your previous position



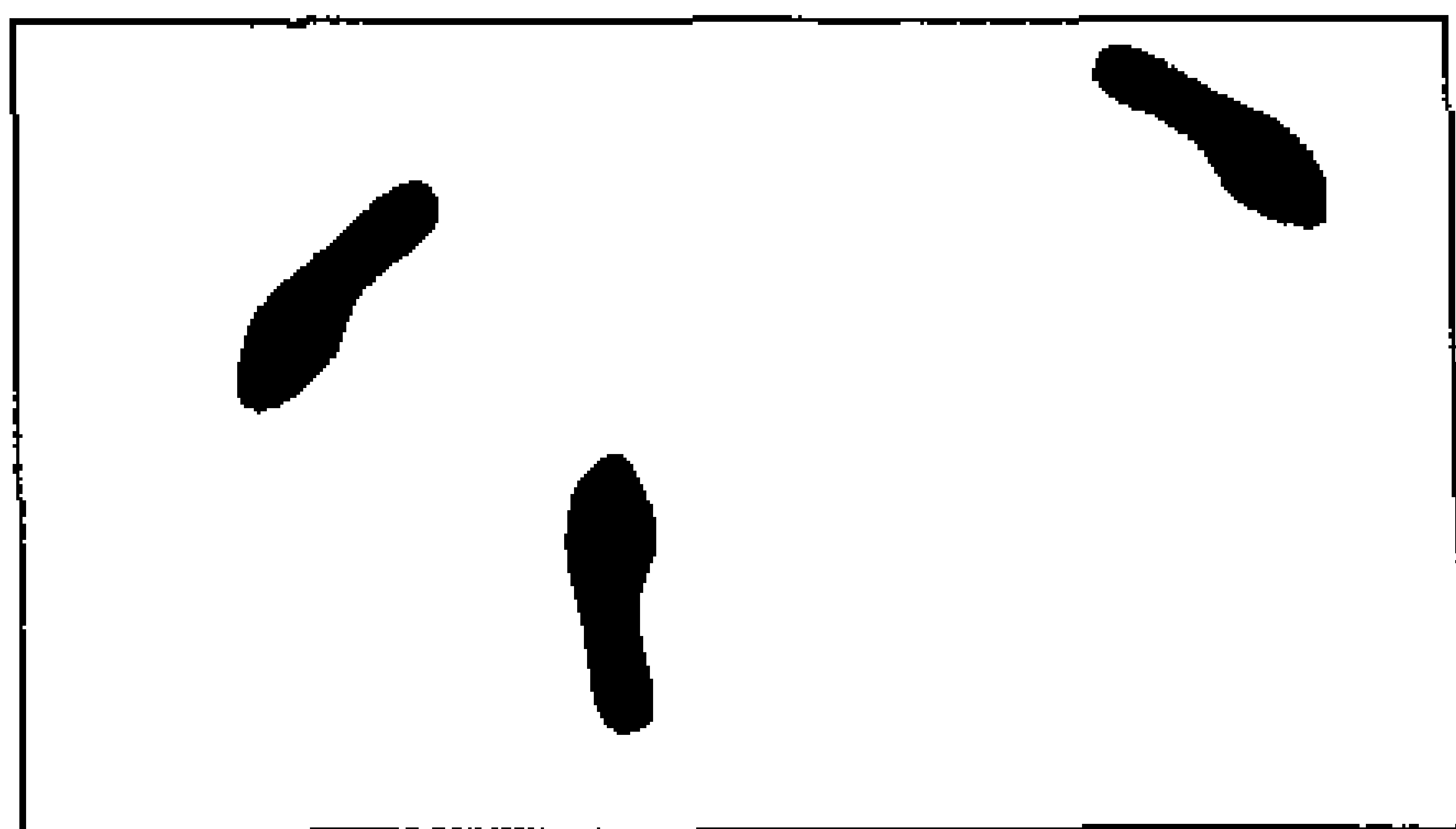
68



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Pivot your left foot to the left and execute a front kick to your opponent's midsection with your right foot. Simultaneously draw your fists to your waist.



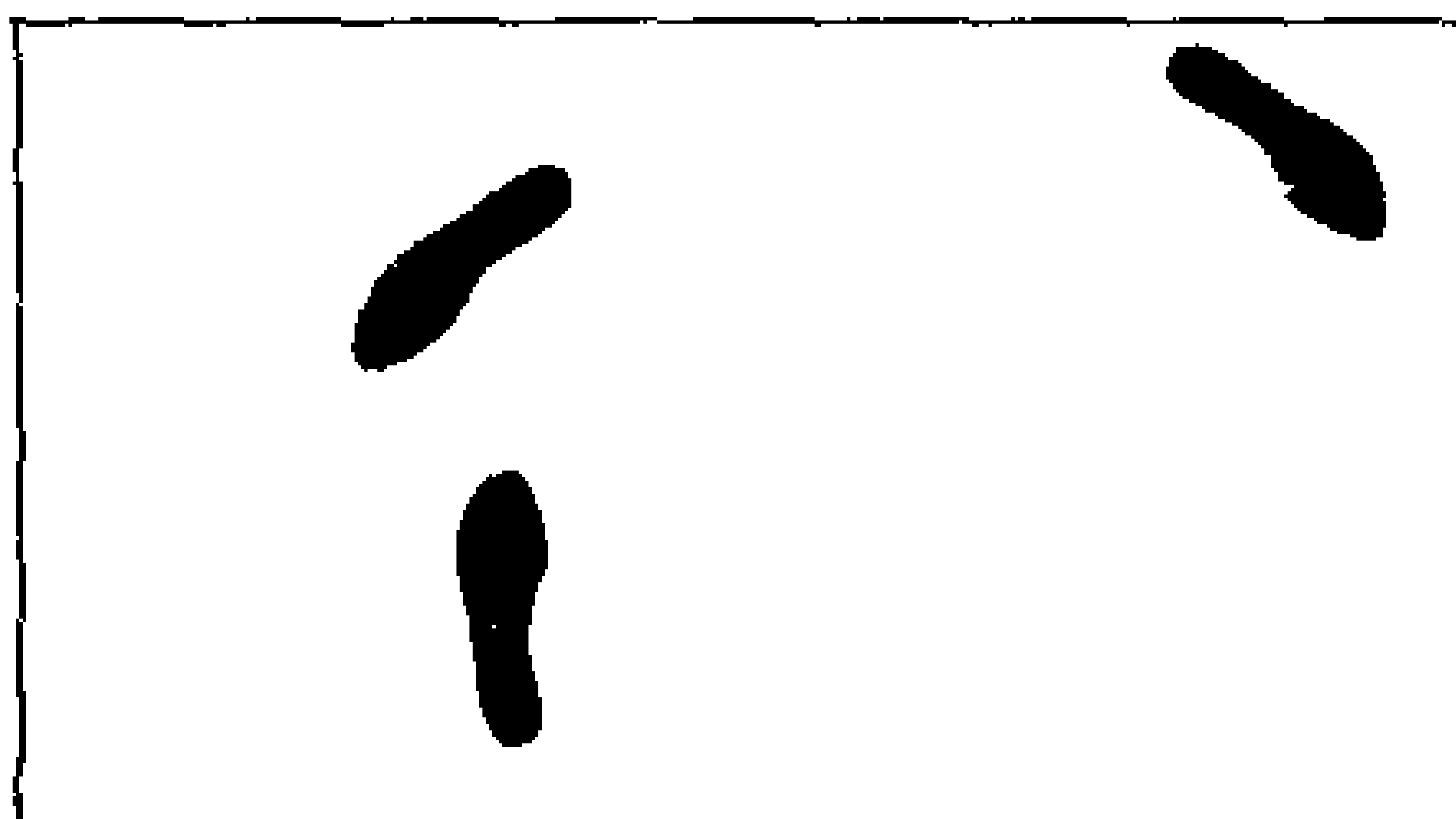
69



PLAYER GRAY Slide your left foot back a step then slide your right foot to the right and form a Horse stance. Simultaneously stretch both hands to your side. (Note: By sliding stepping you are able to avoid the front kick.) **PLAYER BLACK** Maintain your previous position.



70



PLAYER GRAY Drop your left hand to a center guard position and execute a cutting forearm block to your opponent's shinbone. **PLAYER BLACK** Maintain your previous position.



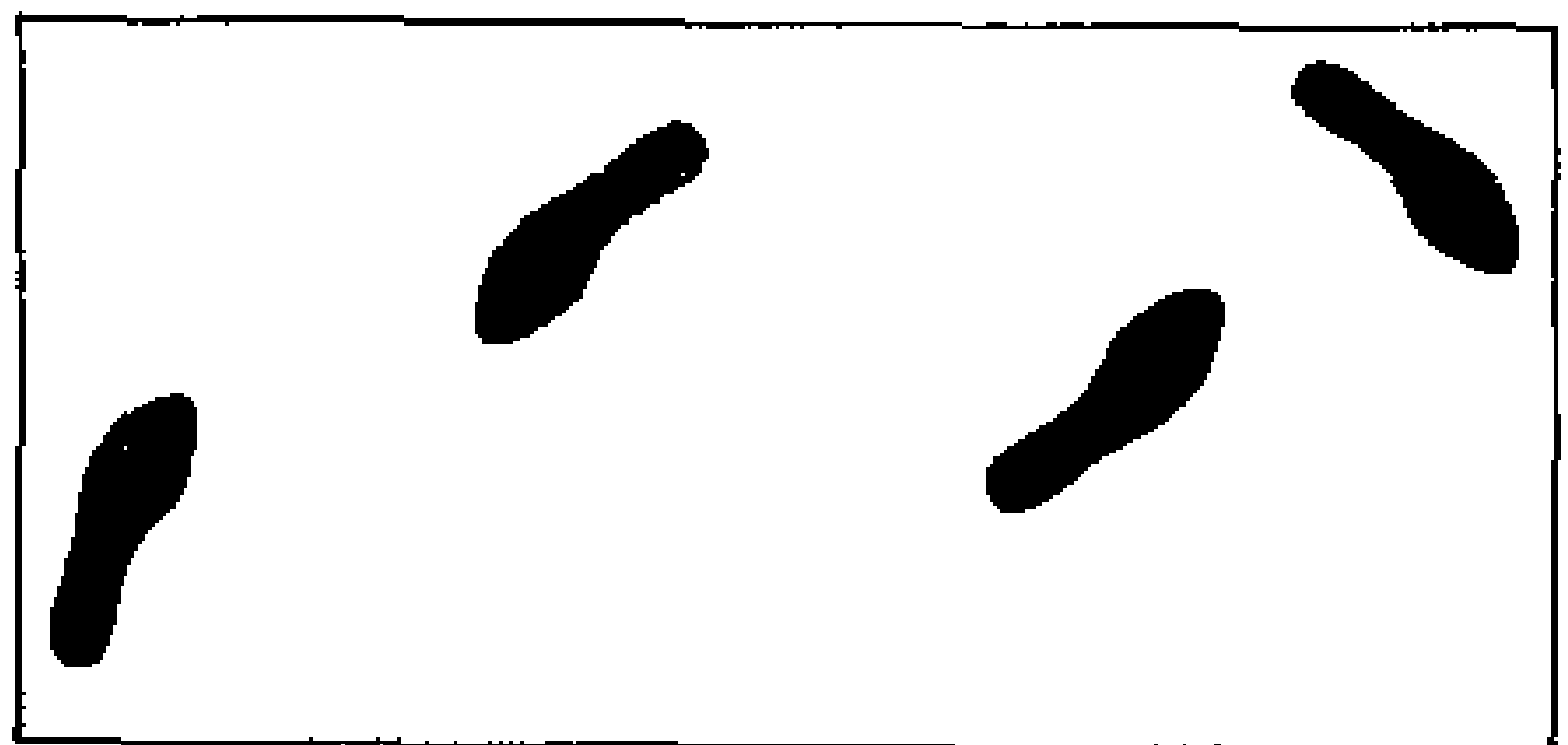
71



PLAYER GRAY Maintain your previous position.
PLAYER BLACK Drop your right foot to form a forward stance. Execute a left roundhouse blow to your opponent's head. Simultaneously drop your right hand to your side.



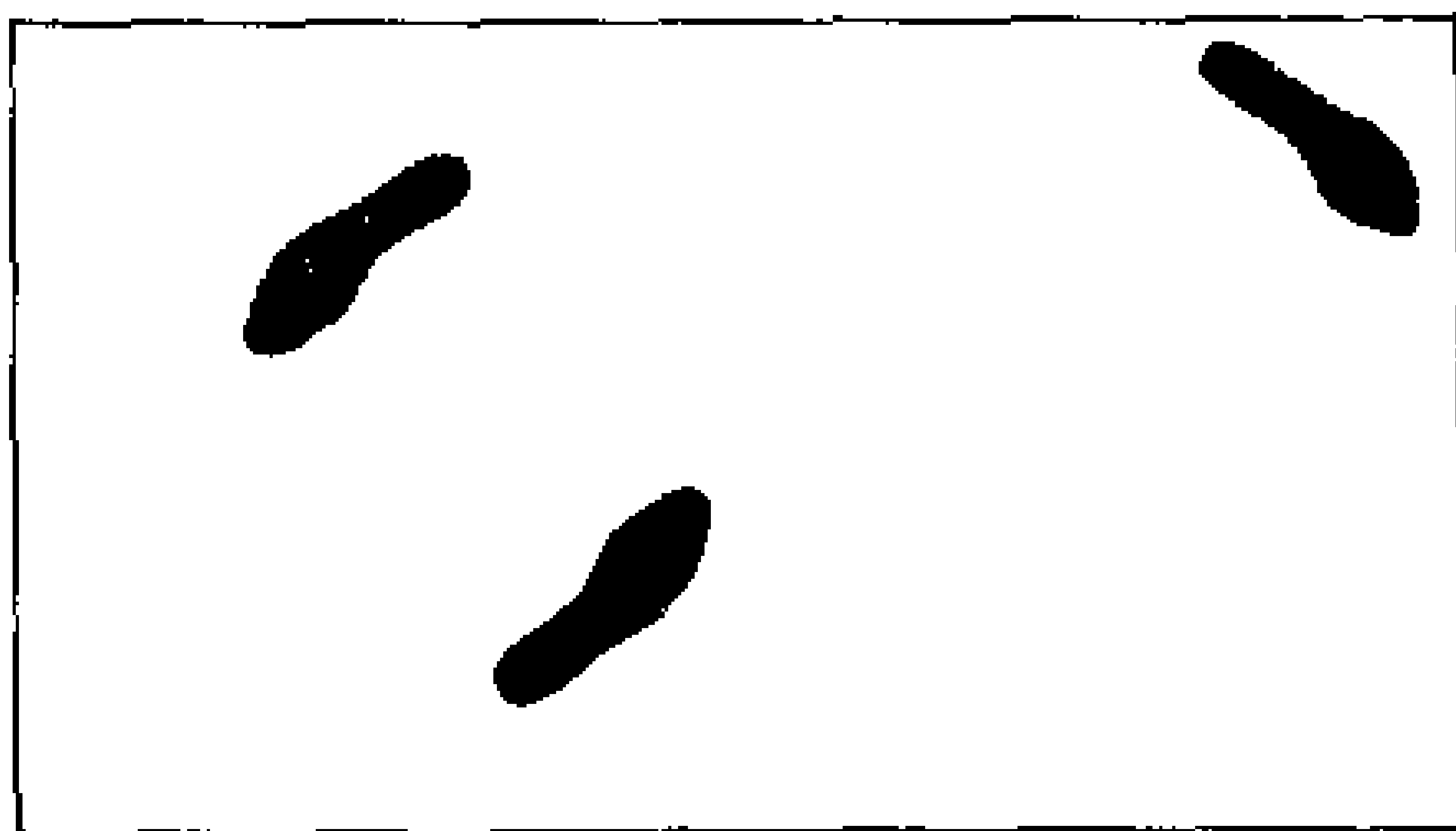
72



PLAYER GRAY Raise your right hand, execute a forearm block, and draw your left foot to your side.
PLAYER BLACK Maintain your previous position.



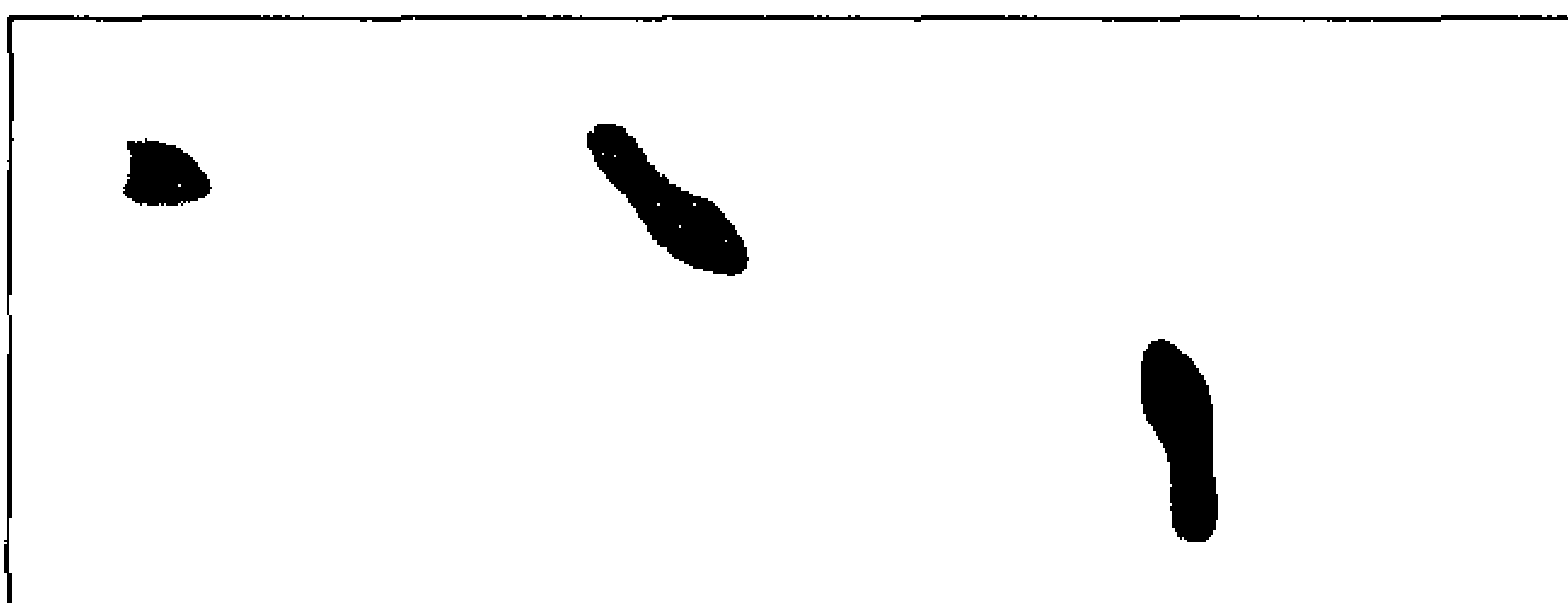
73



PLAYER GRAY Maintain your previous position
PLAYER BLACK Pivot your right foot to the right then execute a front kick to your opponent's midsection with your left foot. Simultaneously drop both fists to your waist



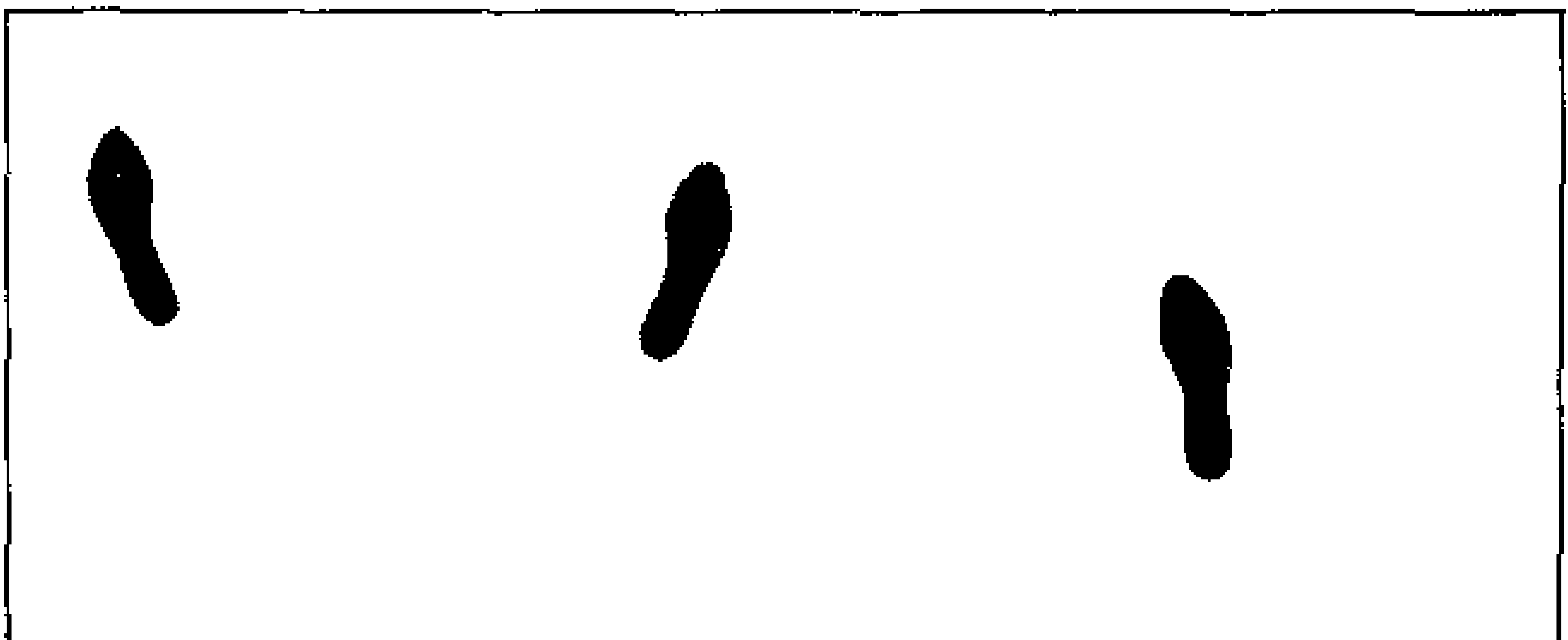
74



PLAYER GRAY Slide your right foot to the right to avoid the kick and withdraw your left foot behind the right foot to form a Scissors stance. Stretch your left hand toward your opponent and your right hand downward behind you. **PLAYER BLACK** Maintain your previous position.



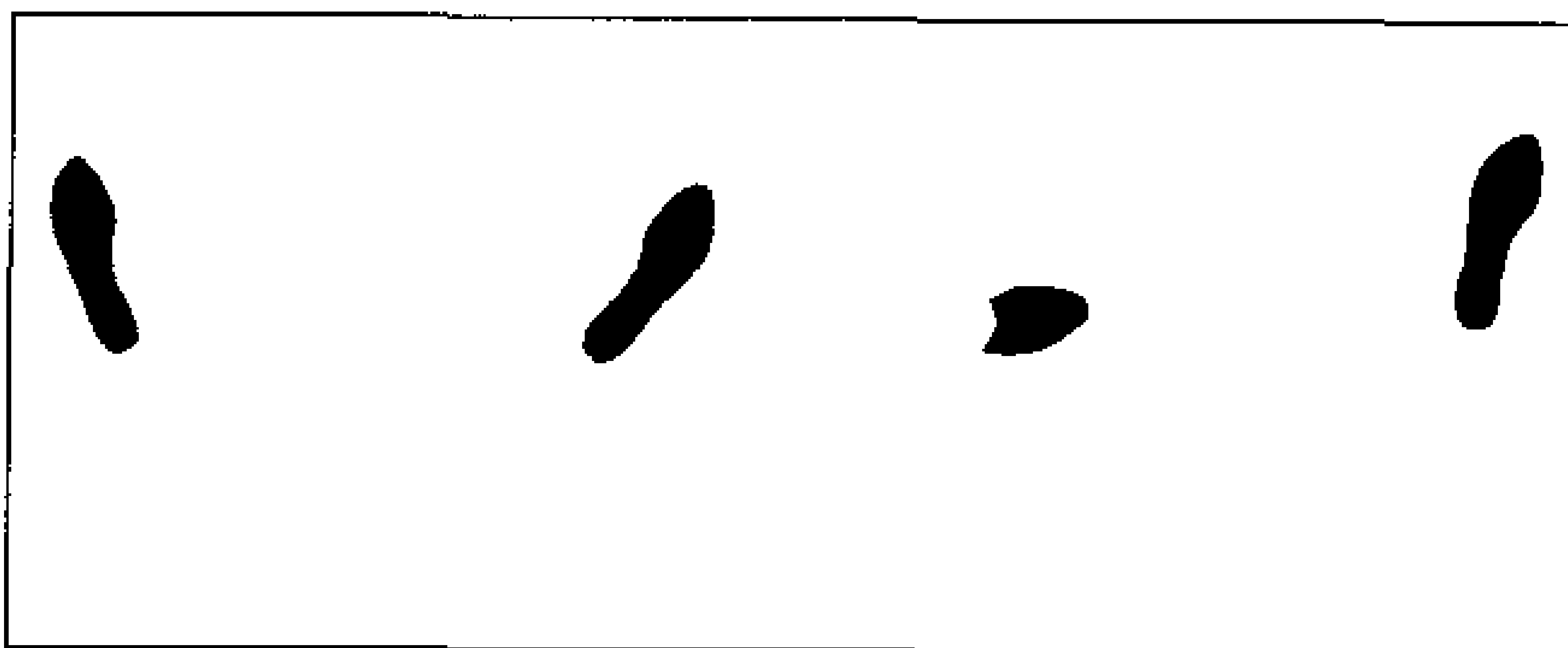
75



PLAYER GRAY Pivot both feet to the left and form a Horse stance. Circle your right hand laterally toward the left and block the kick with your extended forearm. Simultaneously drop your left hand to a center guard position. **PLAYER BLACK** Maintain your previous position.



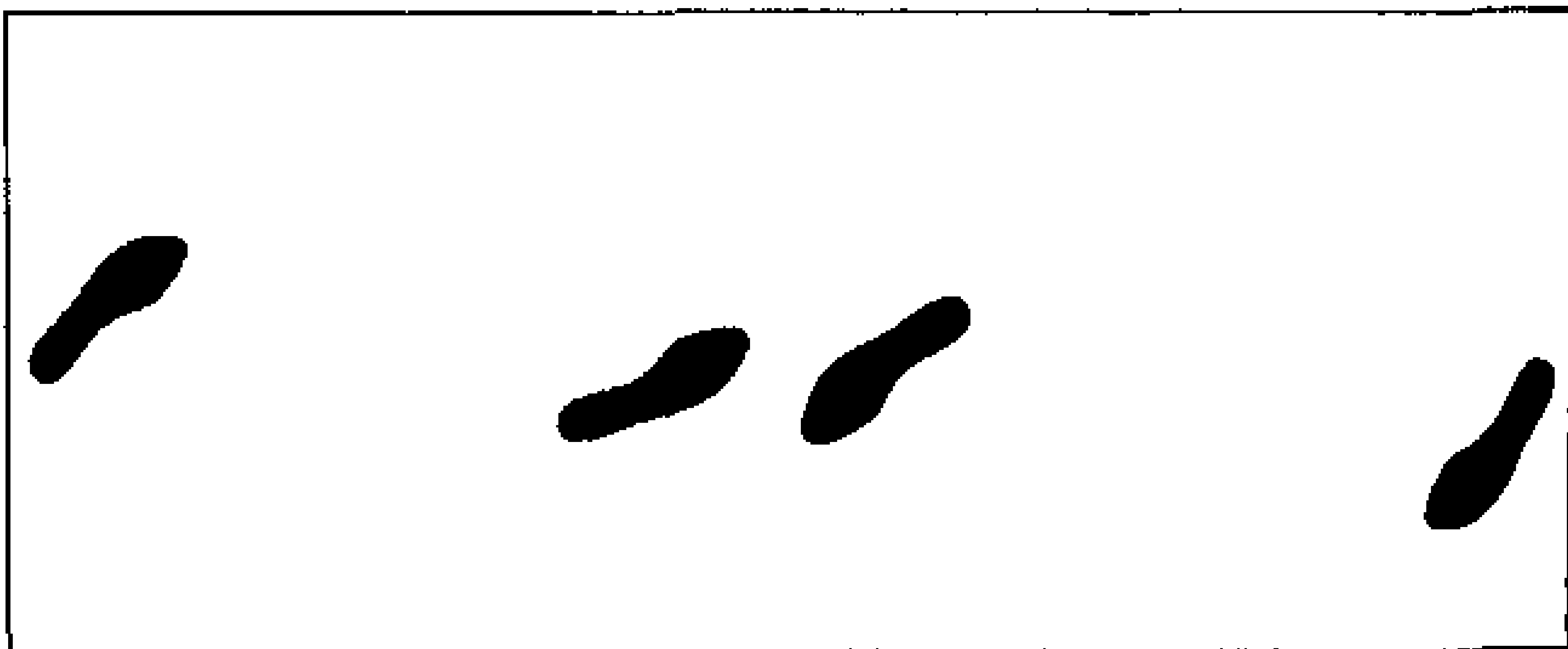
76



PLAYER GRAY Ma nta n your p ev ou s pos t on **PLAYER BLACK** Cross your left foot over the r ght foot and form a Sc ssors stance P vot the r ght foot to the r ght drop your left hand and move your r ght hand across to the left



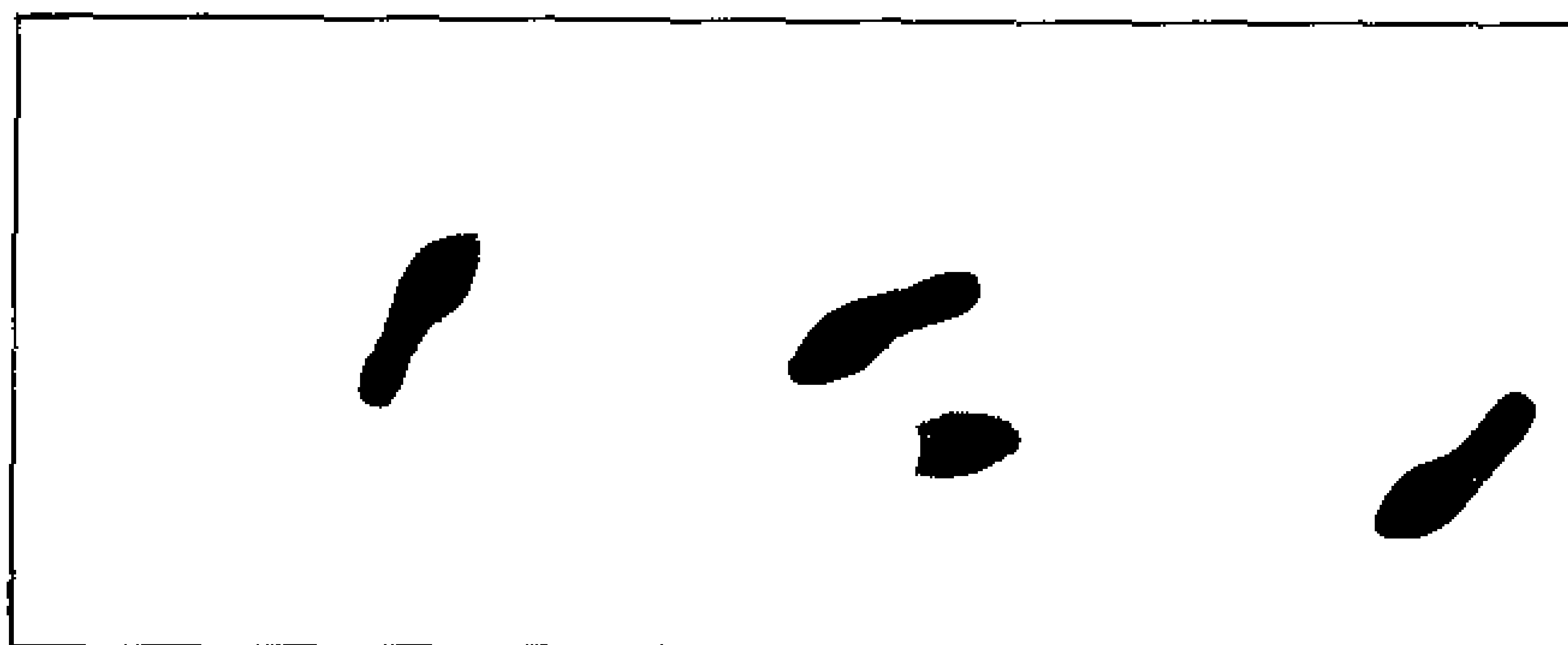
77



PLAYER GRAY Form a right forward stance Thrust your right fist diagonally at your opponent's head and extend your left fist downward (Note Since both you and your opponent strike simultaneously the movements are nullified) **PLAYER BLACK** Pivot both feet to the right and form a forward stance Thrust your right fist diagonally at your opponent's head and extend your left fist downward



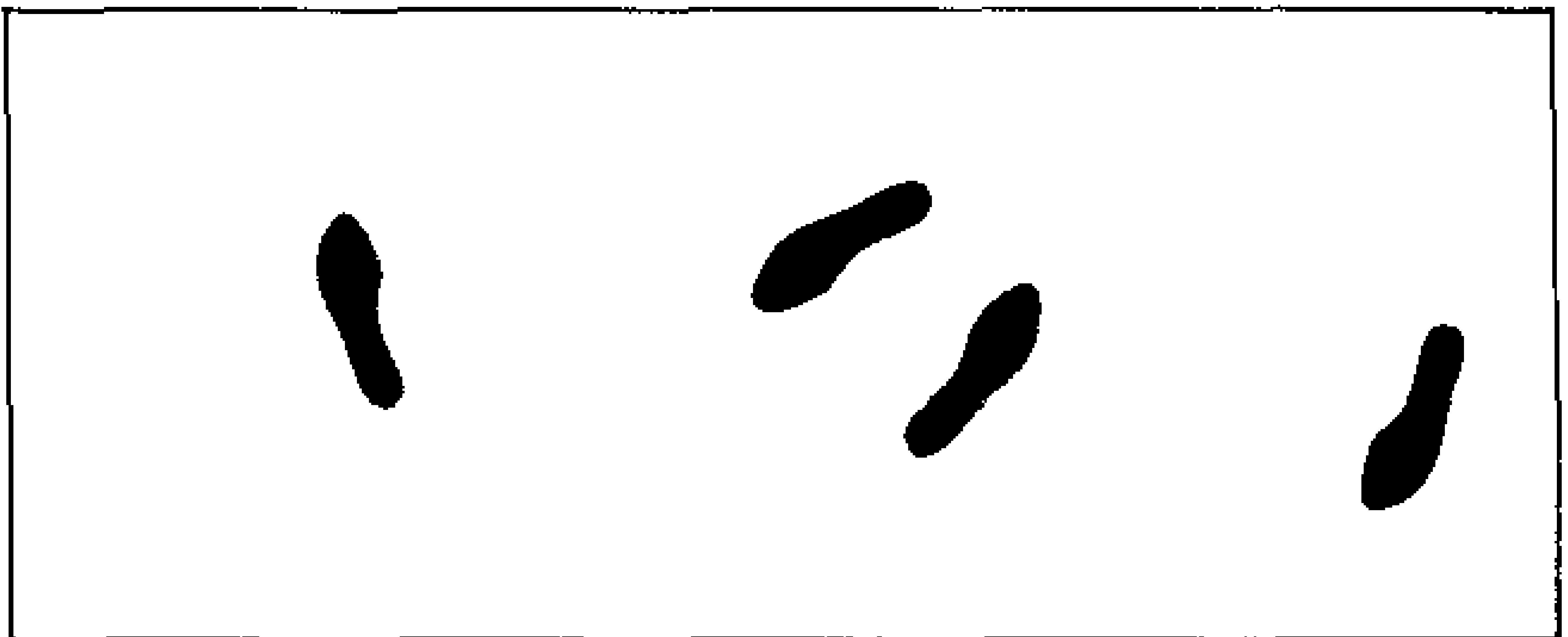
78



PLAYER GRAY Advance forward with both feet and form a Cat stance. Twist your body to the right and raise your left hand to block. Draw your right fist to your waist. **PLAYER BLACK** Maintain your previous position.



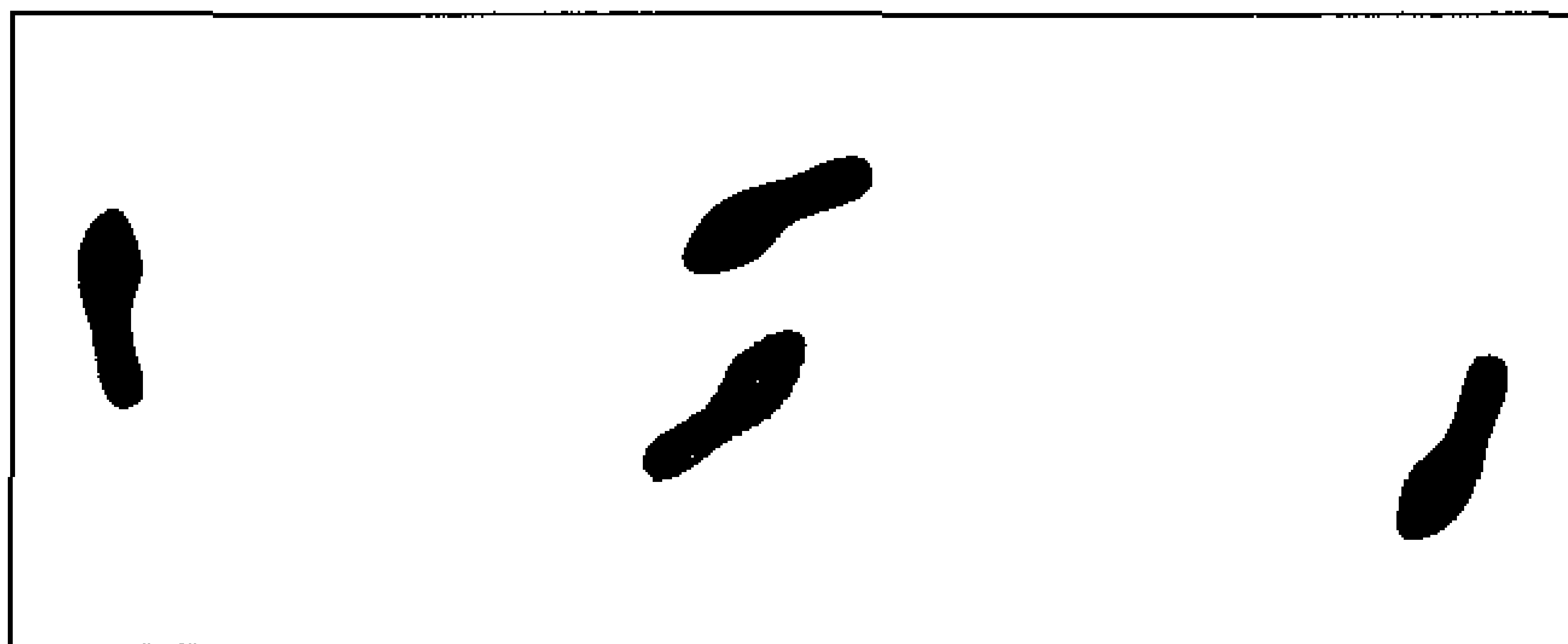
79



PLAYER GRAY Slide forward with your right foot and form a Horse stance. Thrust a right forearm punch to your opponent's solar plexus. Simultaneously draw your left fist to your waist. **PLAYER BLACK** Maintain your previous position.



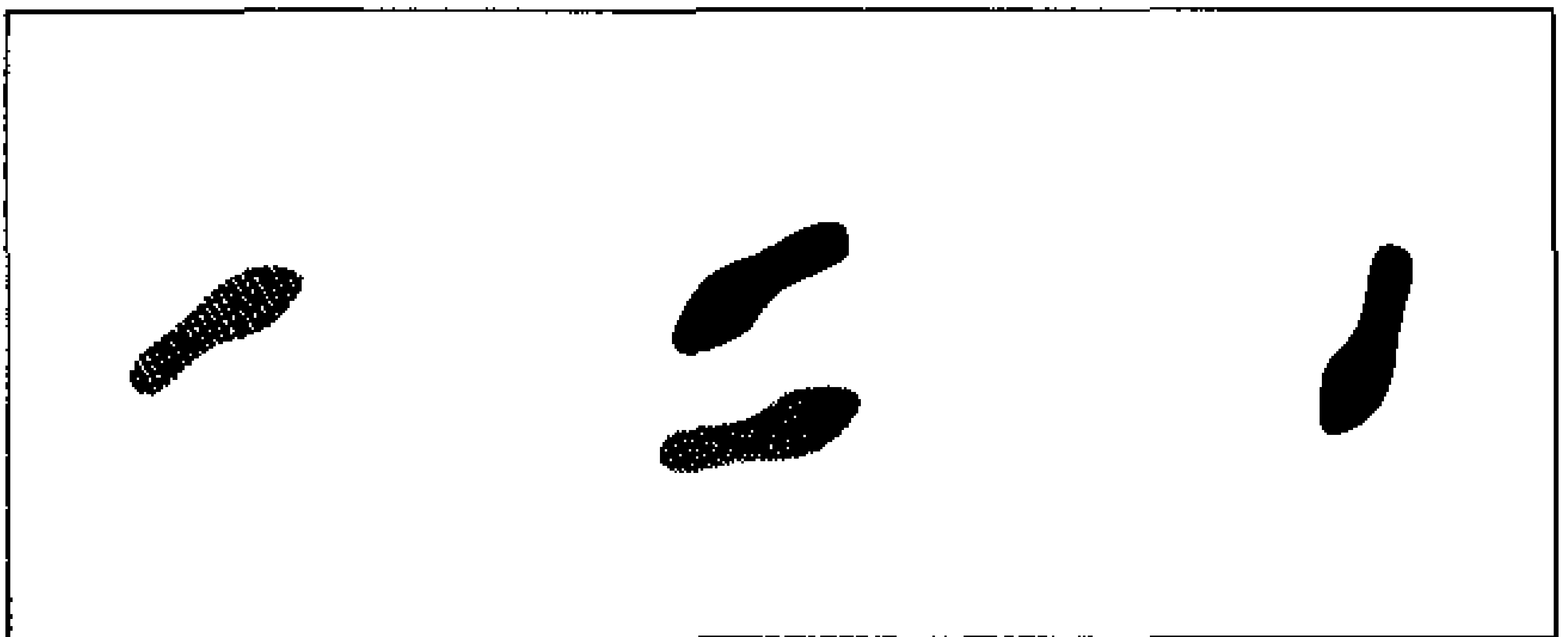
80



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Change into a Horse stance execute a downward cutting forearm block with your right hand Raise your left hand to a center guard position



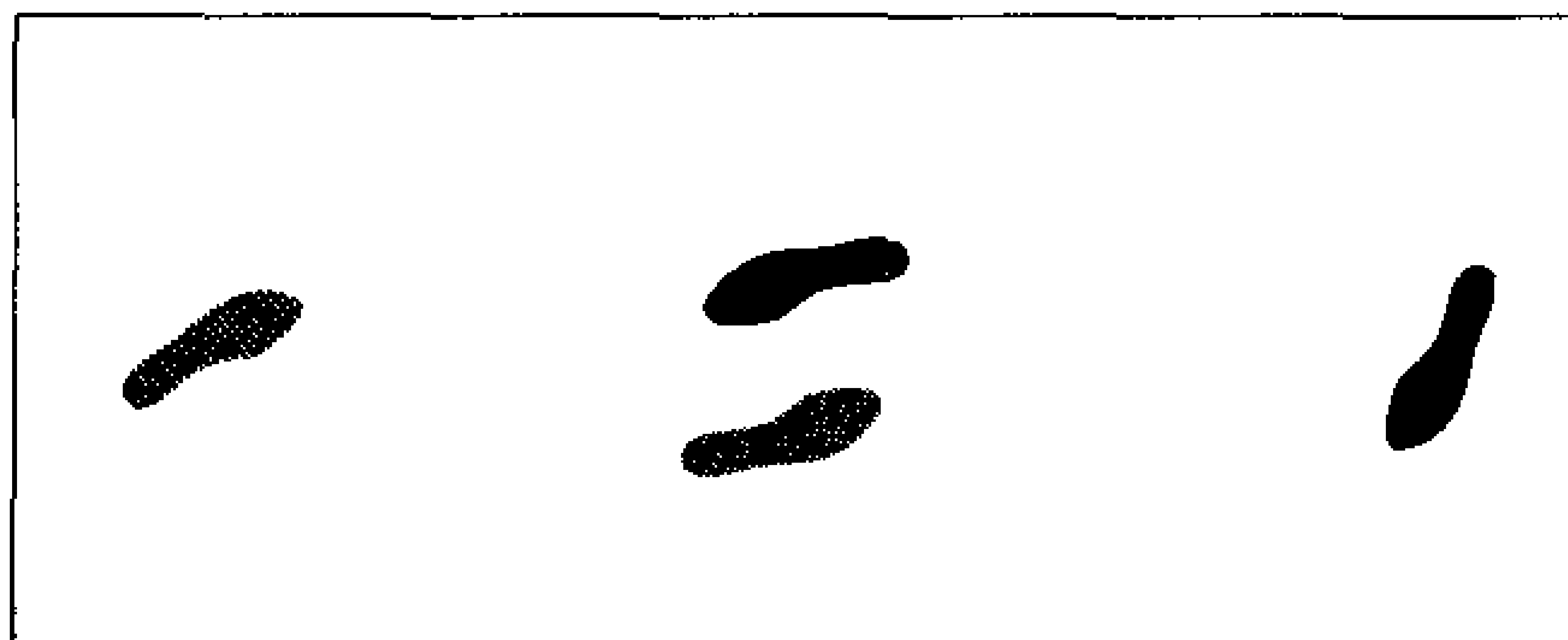
81



PLAYER GRAY Form a forward stance then execute a left roundhouse blow to your opponent's temple. Simultaneously swing your right hand back. **PLAYER BLACK** Maintain your previous position.



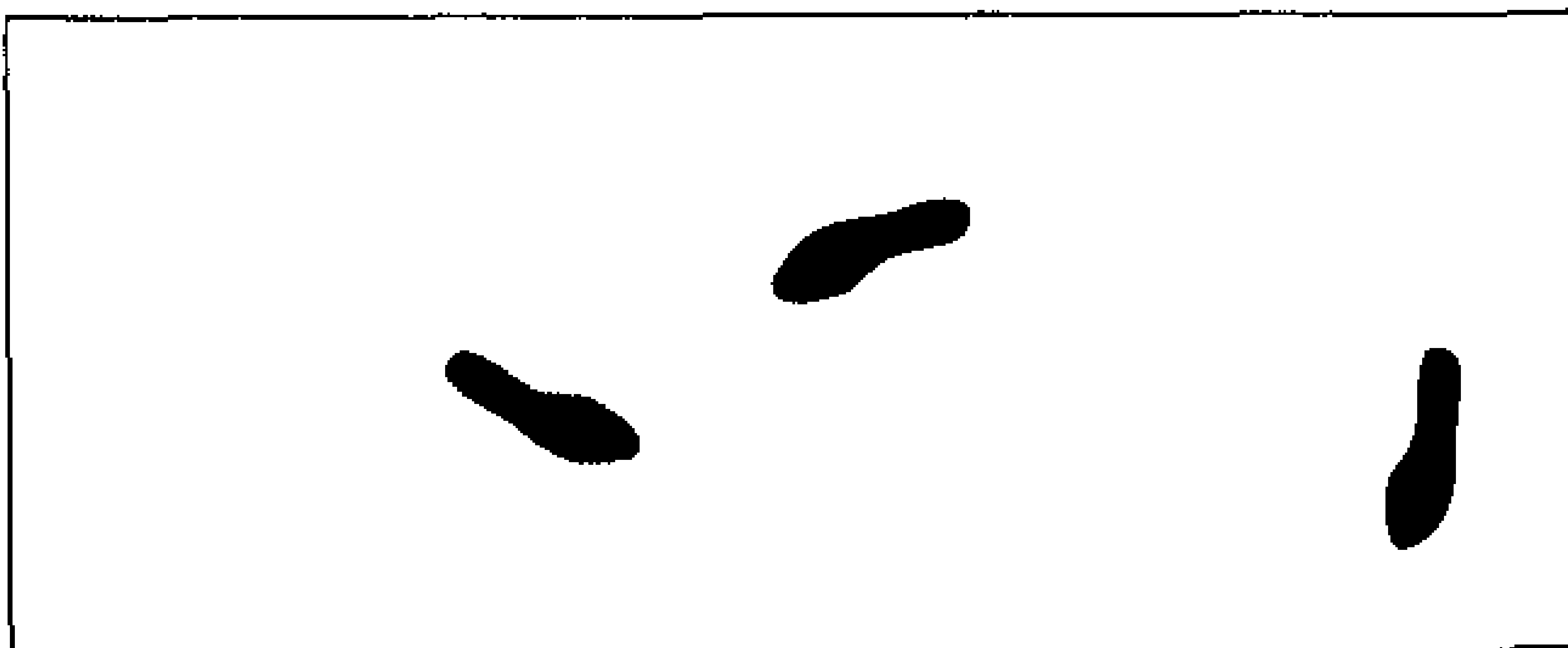
82



PLAYER GRAY Ma nta n your prev ous pos t on **PLAYER BLACK** Ra se your r ght hand and execute a forearm block



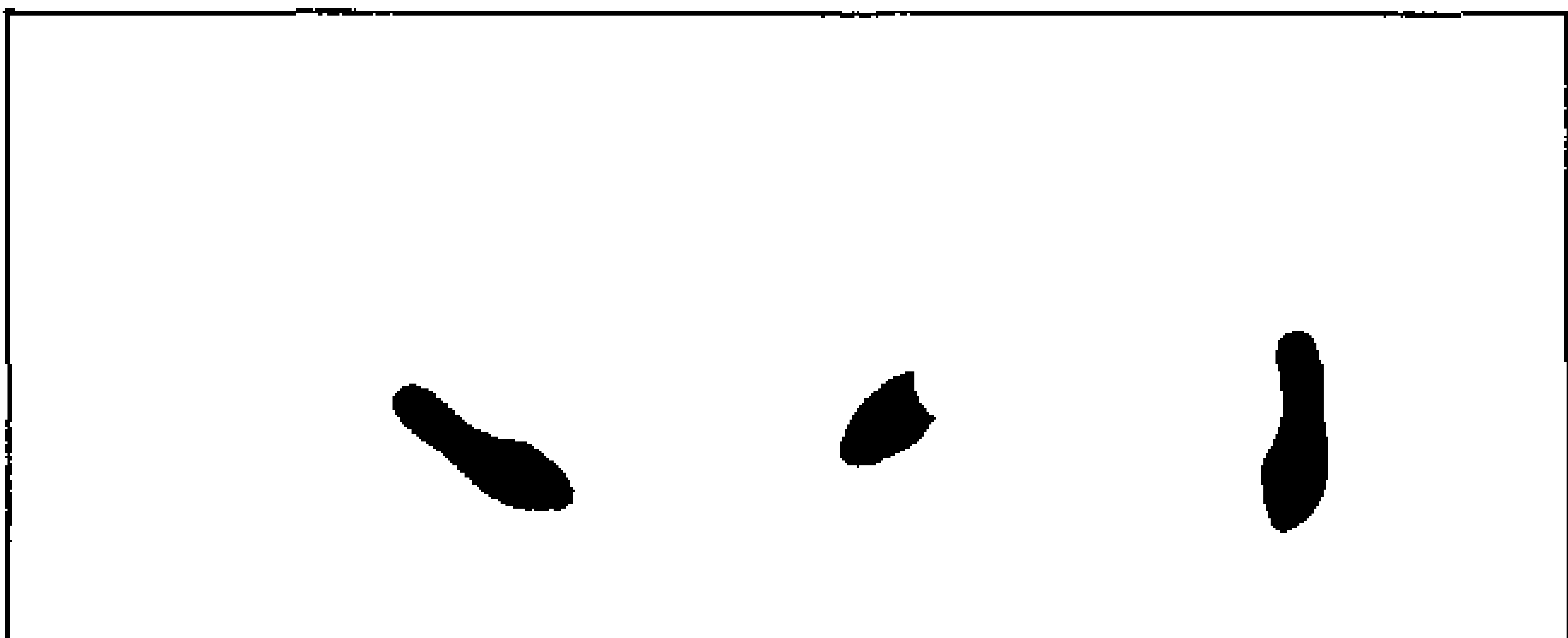
83



PLAYER GRAY Pivot your right foot to the right. Execute a front kick to your opponent's midsection with the knife edge of your left foot. Simultaneously draw both fists back to your waist. **PLAYER BLACK** Maintain your previous position.



84



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Slide your right foot back and form a Cat stance. Execute a downward cutting forearm block with your right hand. Simultaneously bring your left hand to a center guard position.



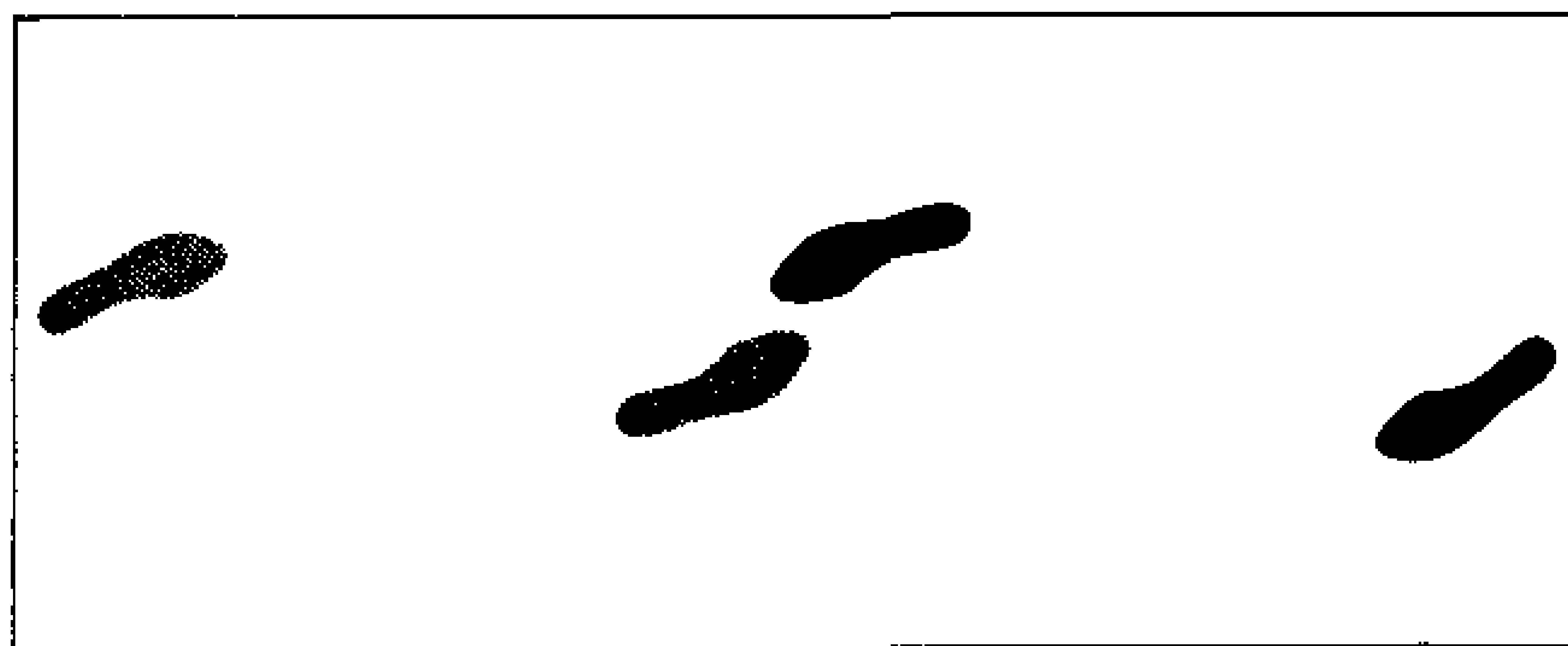
85



PLAYER GRAY Pivot your right foot to the right. Lower your left foot and cross it over the right foot to form a Scissors stance. **PLAYER BLACK** Maintain your previous position.



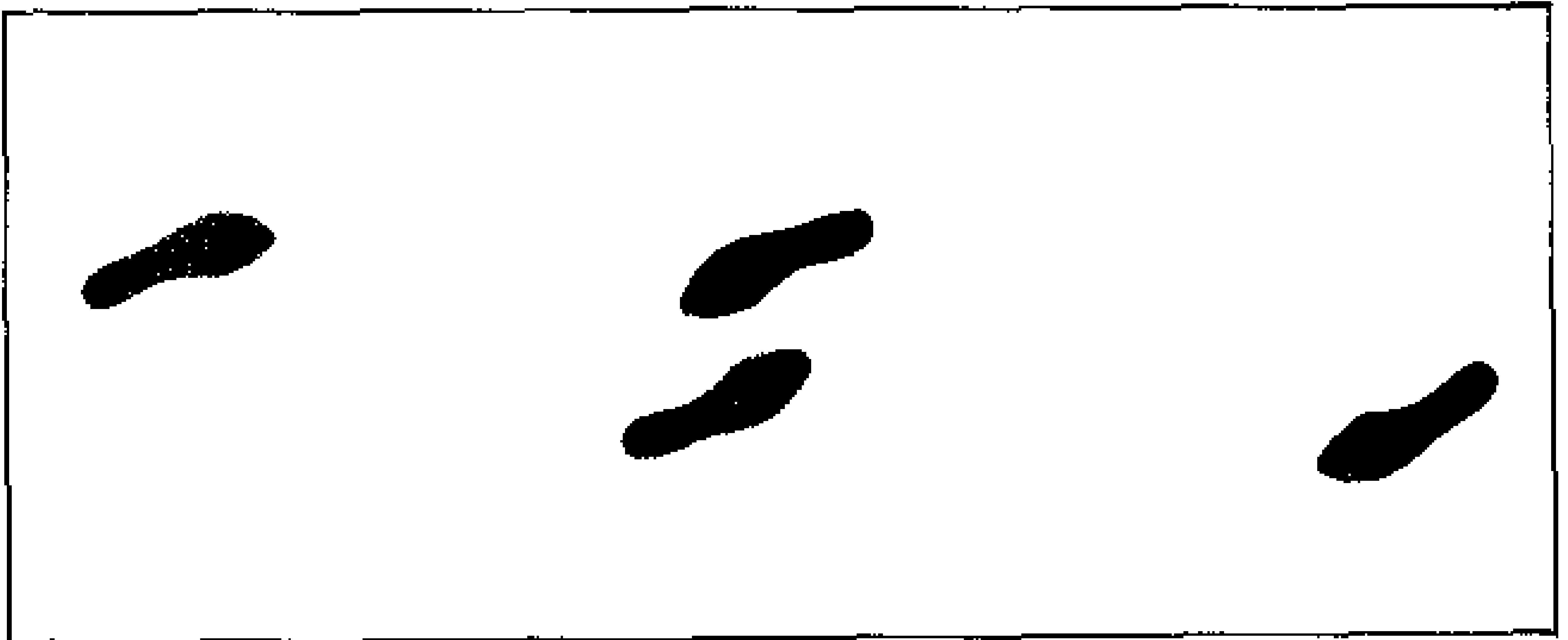
86



PLAYER GRAY Pivot both feet 180 degrees to the right and form a forward stance. Thrust your right fist diagonally up at your opponent's head.
PLAYER BLACK Slide your right foot forward and form a forward stance. Thrust your right fist diagonally up at your opponent's head and extend your left hand down.



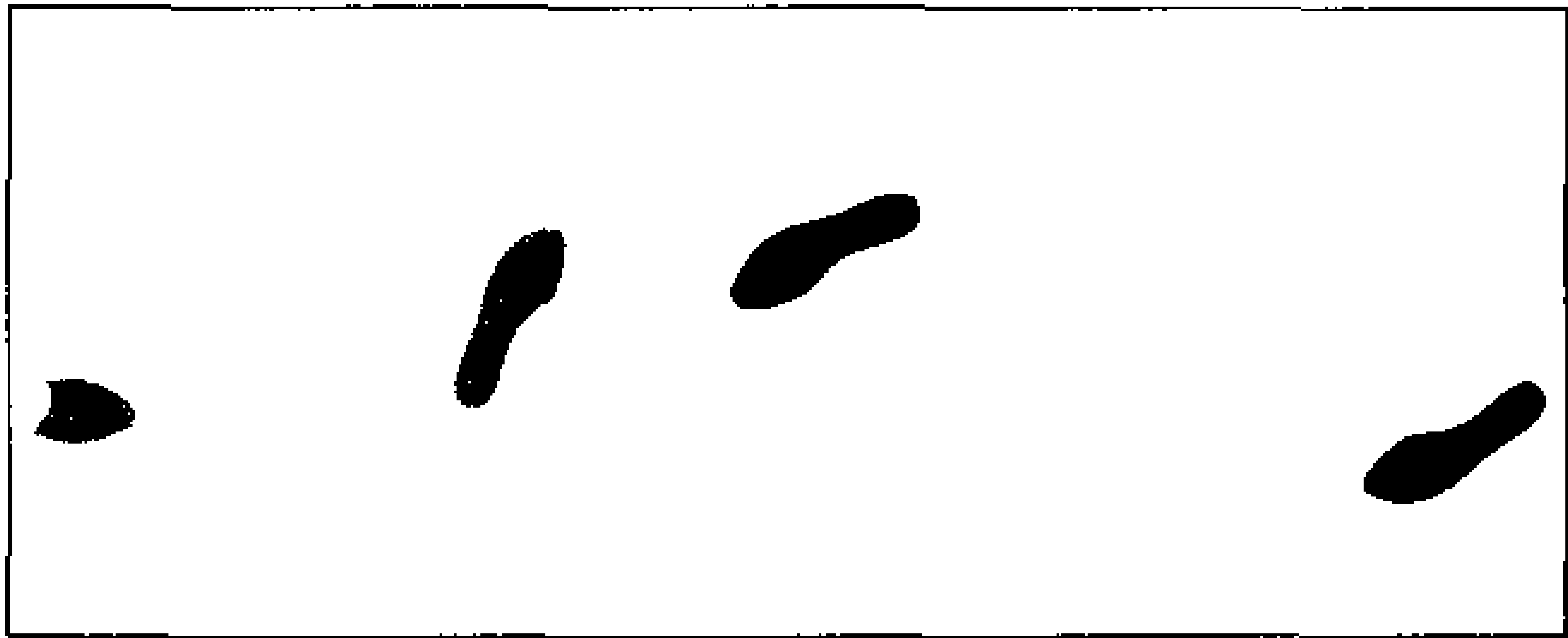
87



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Slide both feet forward and thrust a left forefoot blow to your opponent's midsection. Simultaneously draw your right fist to your waist.



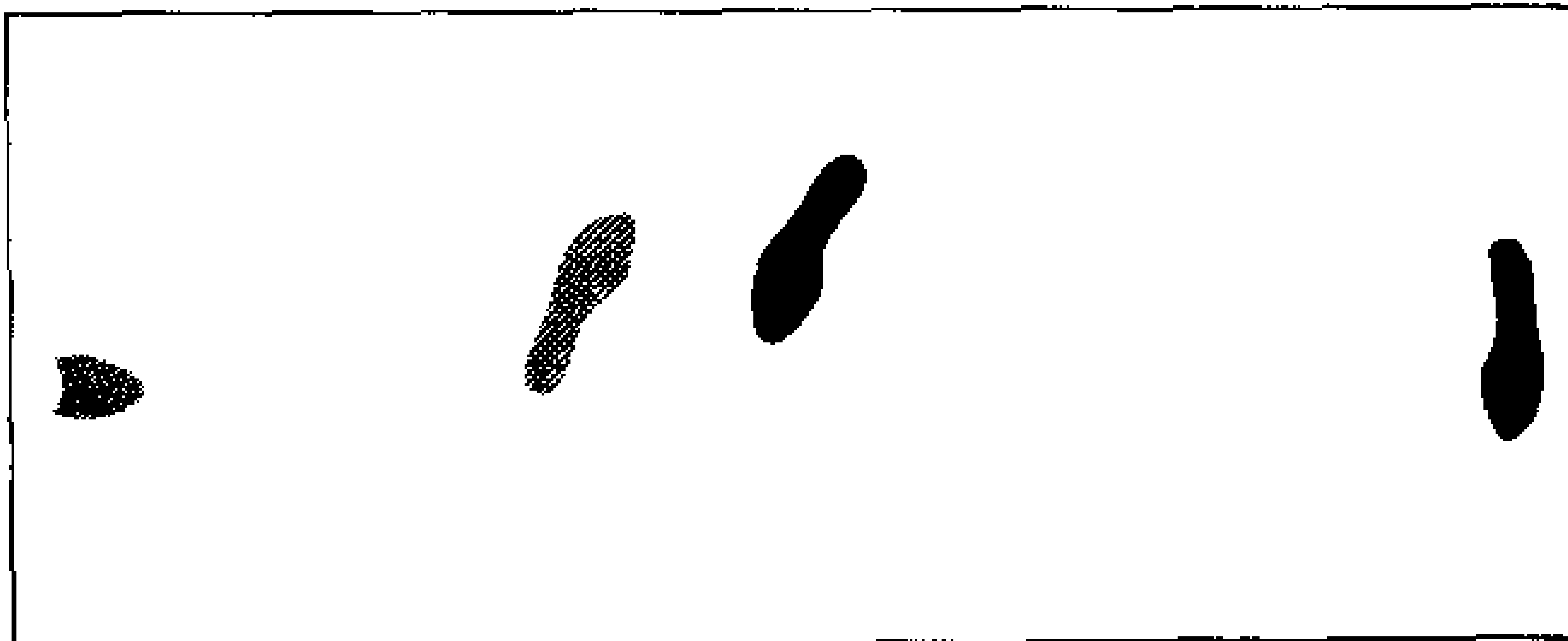
88



PLAYER GRAY Step back w th your r ght foot and p vot you left foot to the left. Execute an outs de forearm block w th your r ght hand. (Note that as you step back w th your r ght foot you avo d you opponent s b ow.)
PLAYER BLACK Ma nta n your prev ous pos t on.



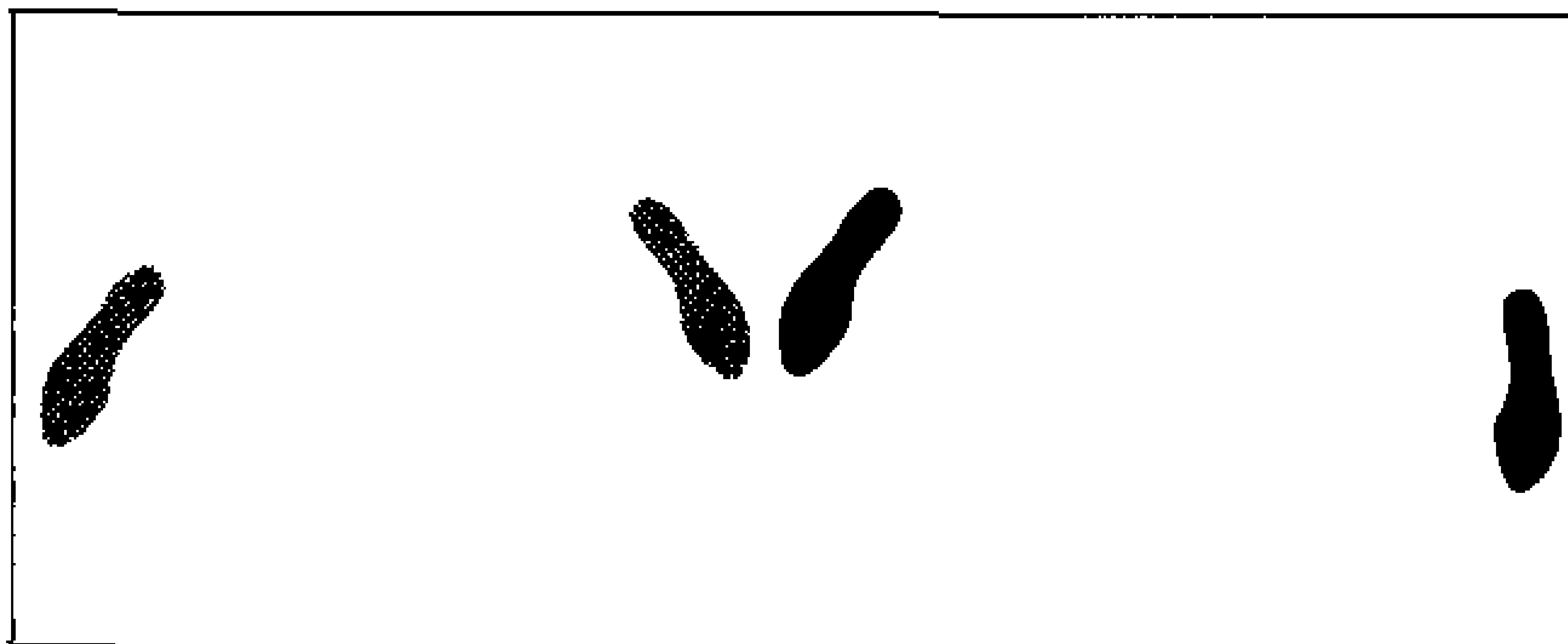
89



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Slide both feet forward and change into a Horse stance. Thrust a right forearm blow to your opponent's solar plexus and draw your left hand back to a center guard position.



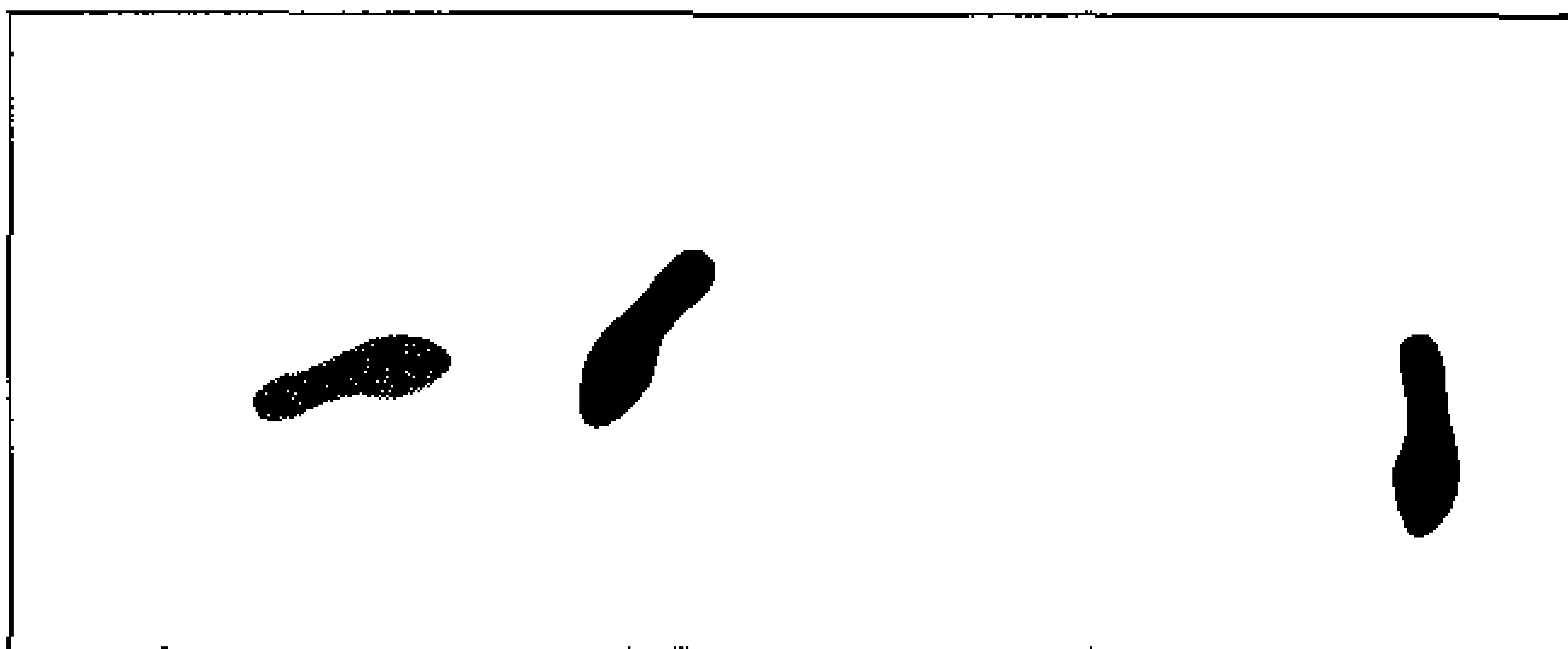
90



PLAYER GRAY Slide your left foot forward and form a Horse stance by pivoting both feet to the right. Execute a downward forearm block with your left hand and draw your right fist back to your waist. **PLAYER BLACK** Maintain your previous position.



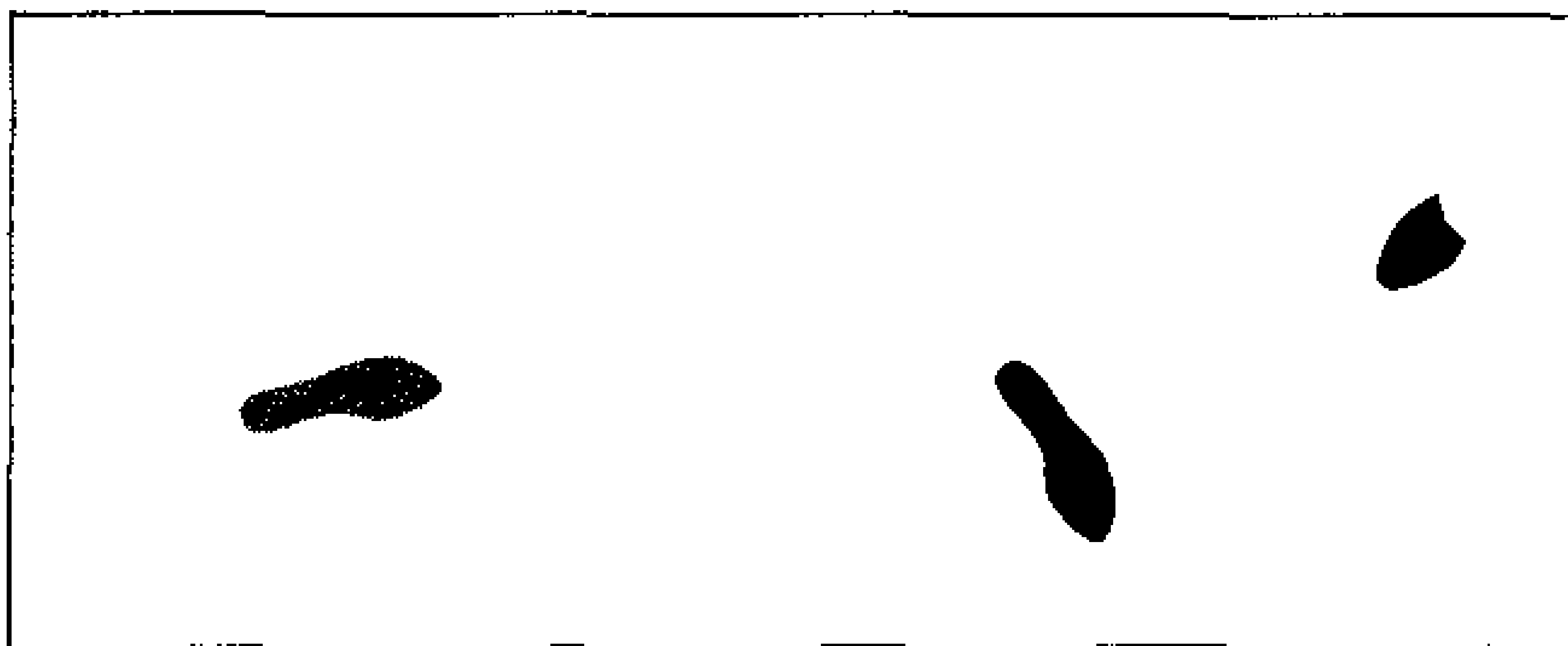
91



PLAYER GRAY Pivot your left foot to the left and thrust a front kick to your opponent's groin. Simultaneously drop both fists to your side.
PLAYER BLACK Maintain your previous position.



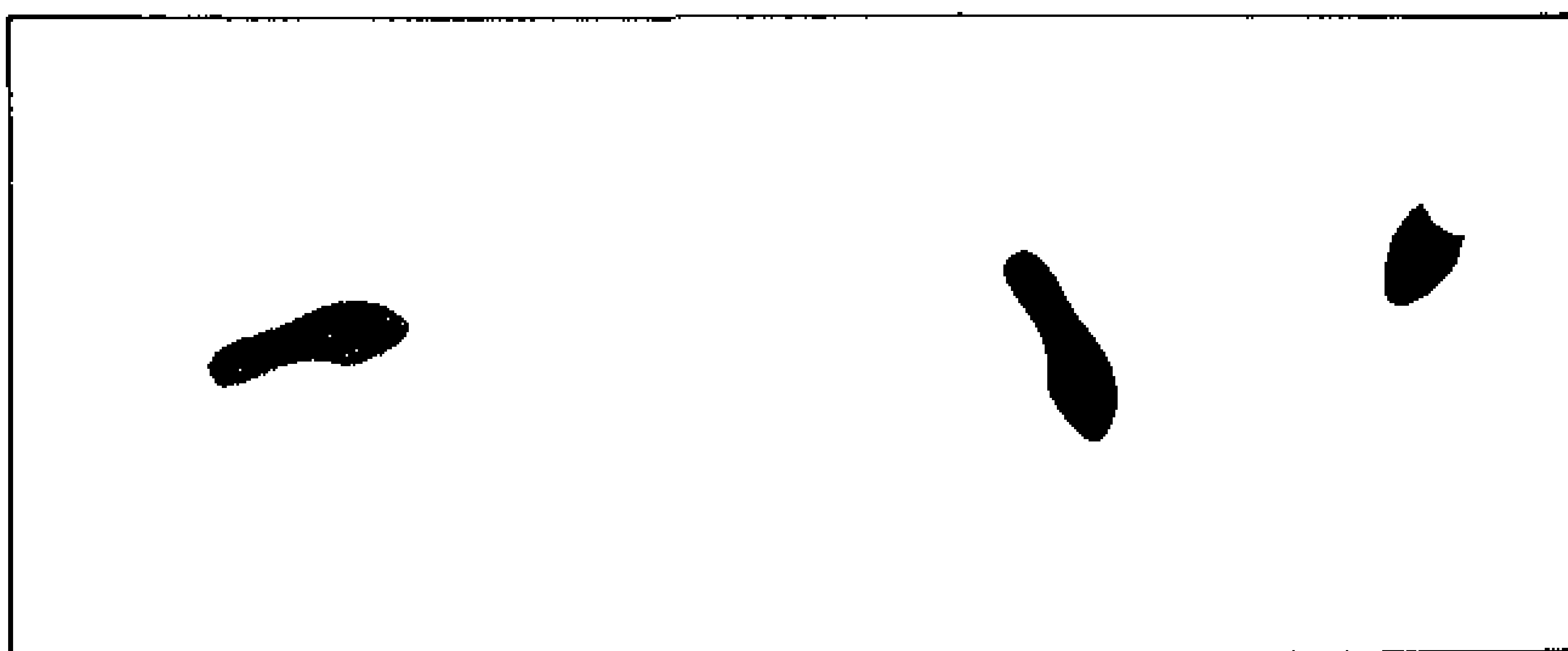
92



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Step back with your right foot and change into a Scissors stance. Simultaneously extend your left hand in front of you and swing your right hand behind you (Note that by moving your right foot back you are out of your opponent's kicking range.)



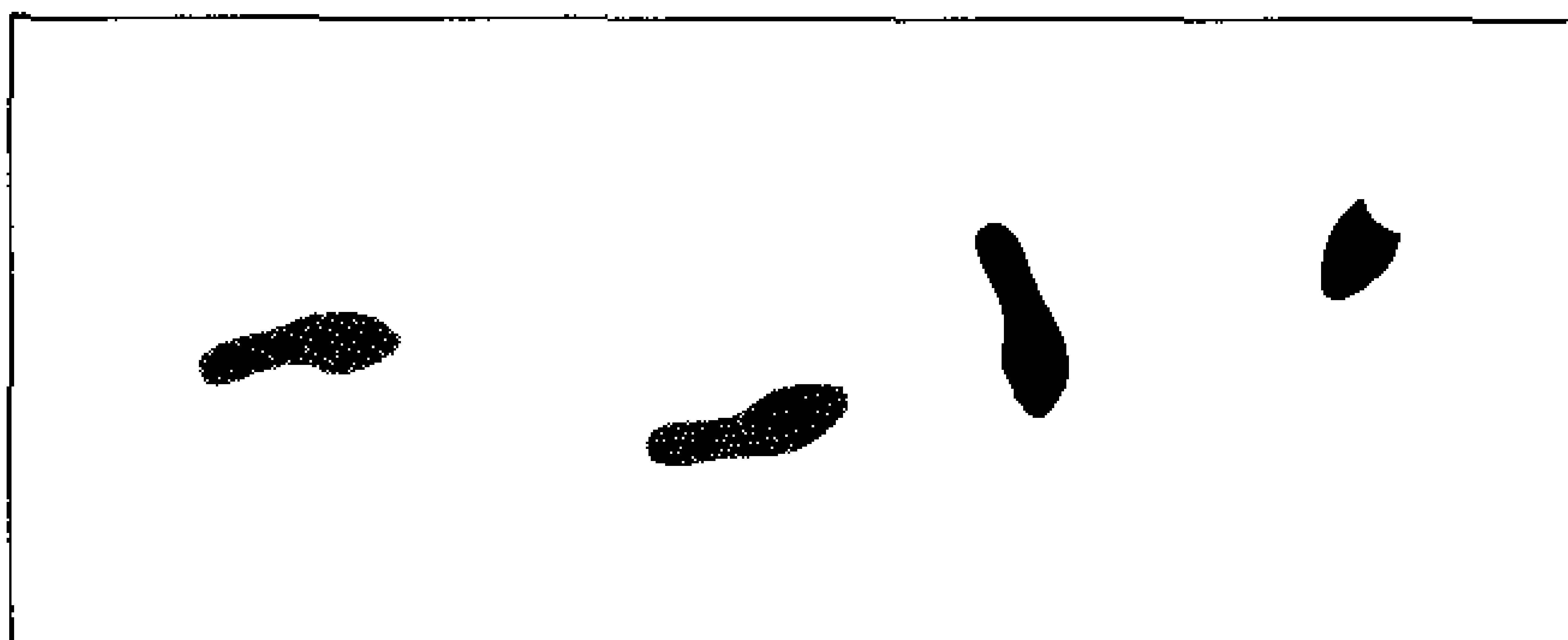
93



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Drop your left hand to a center guard position and block the kick by circling your right forearm laterally to the left.



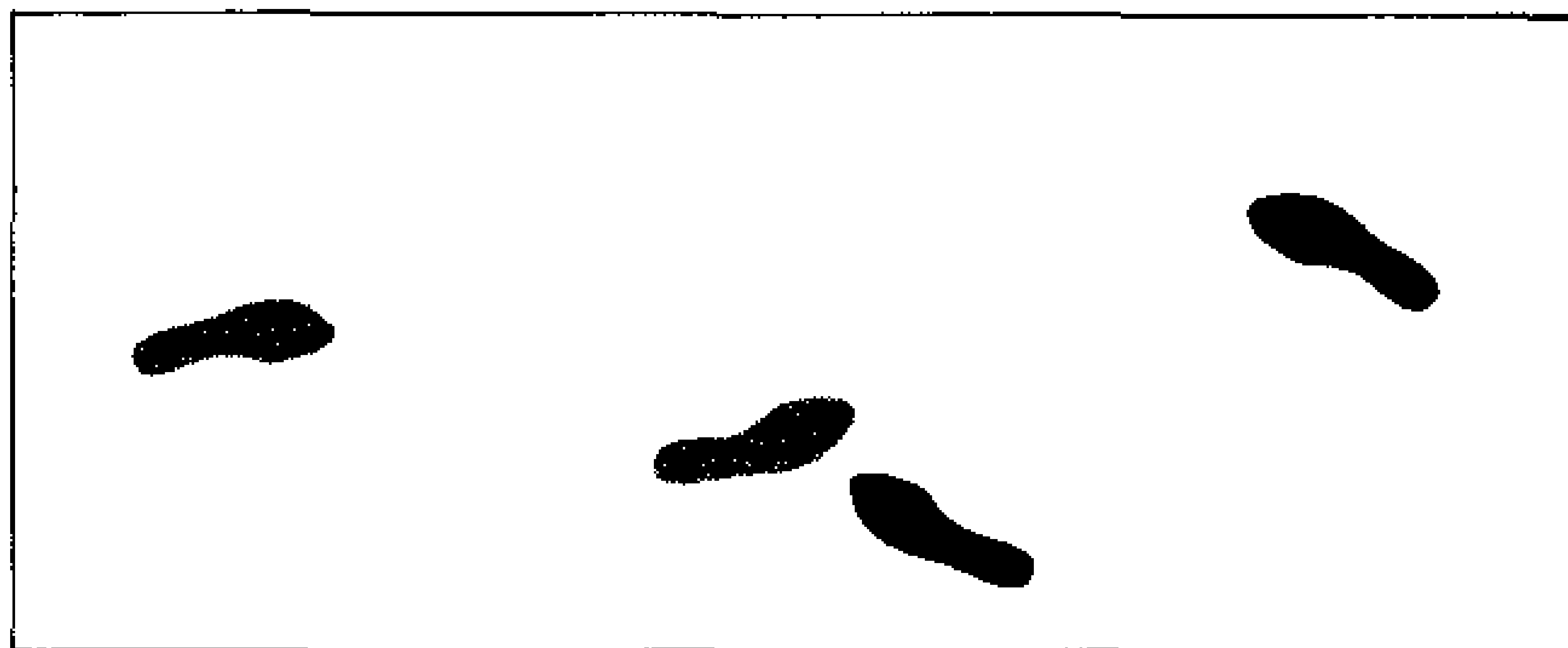
94



PLAYER GRAY Drop your right foot and form a forward stance. Execute a left roundhouse punch to your opponent's head. Simultaneously swing your right hand back. **PLAYER BLACK** Maintain your previous position.



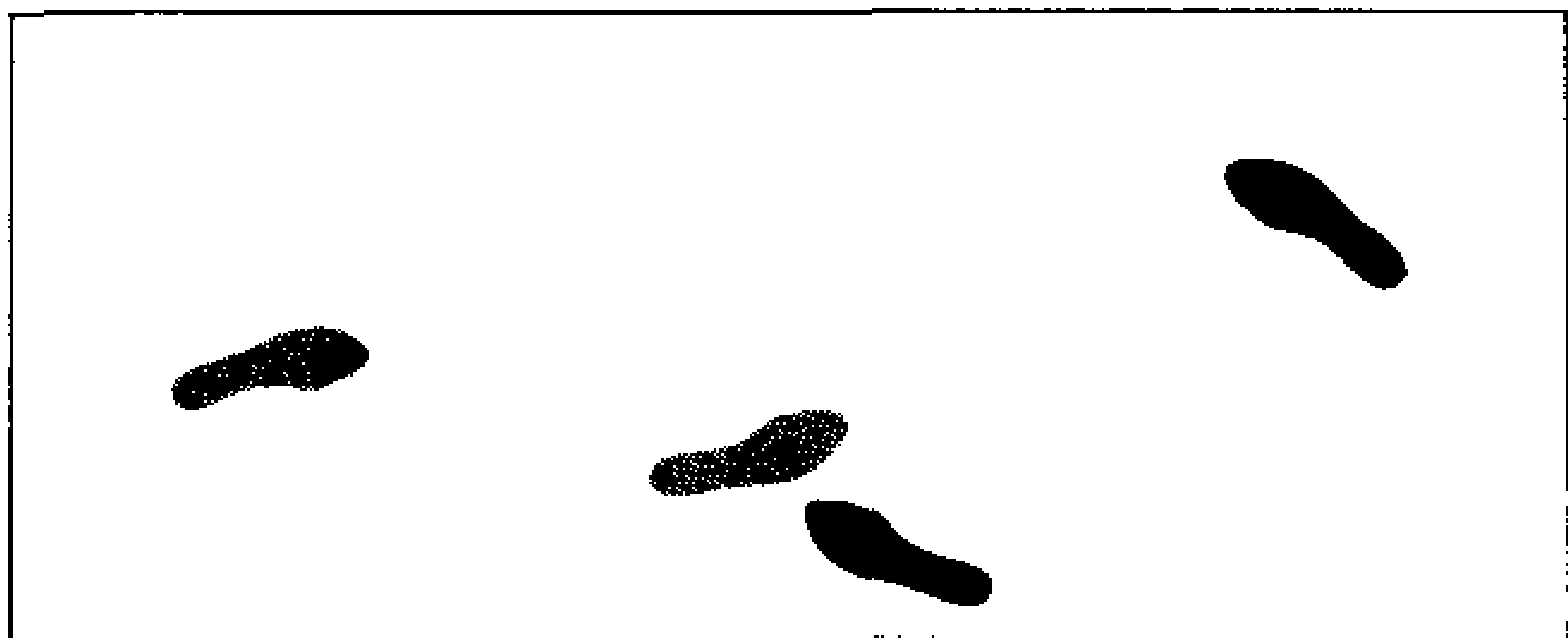
95



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Pivot both feet to the right and form a Horse stance. Execute a forearm block with your right hand and swing your left hand behind you.



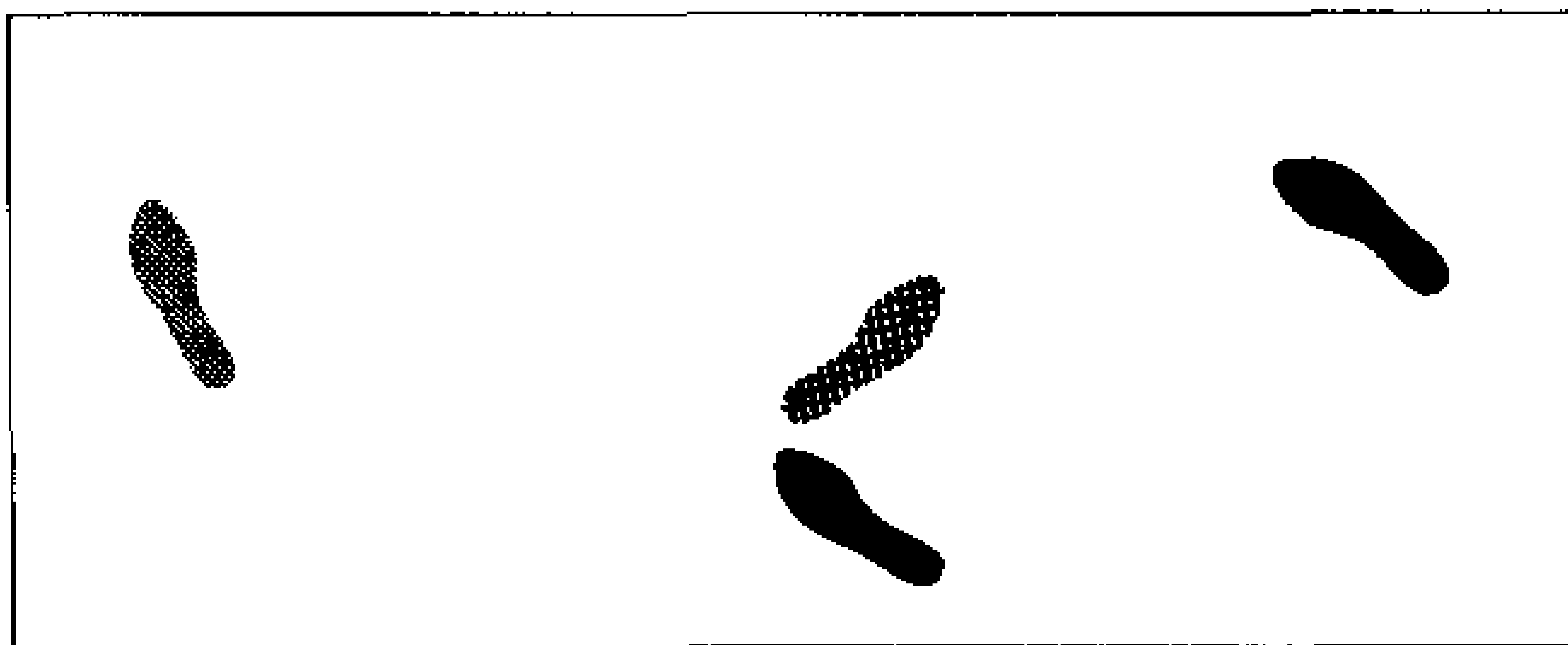
96



PLAYER GRAY Maintain your previous position on **PLAYER BLACK**. Throw a left upper cut to your opponent's ribs.



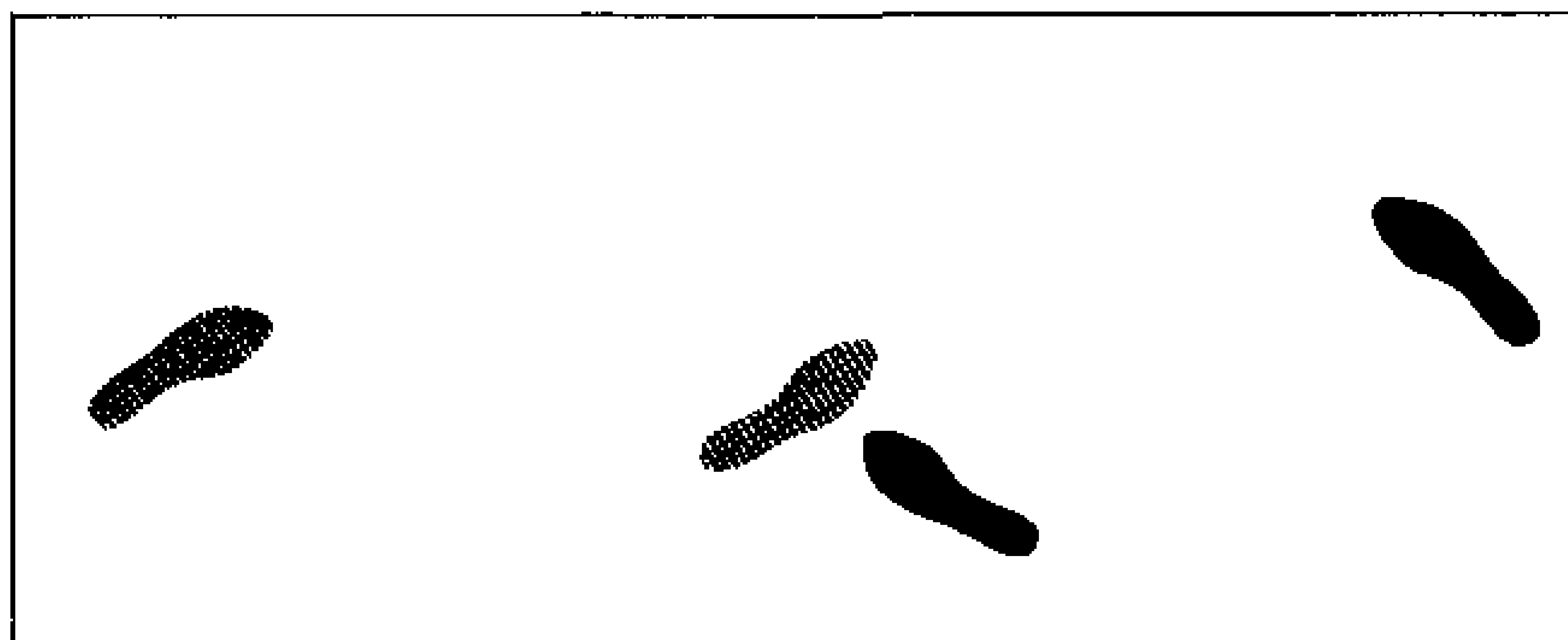
97



PLAYER GRAY Pivot your left foot to the left and change into a Horse stance. Simultaneously force your opponent's right hand away by circling your left hand to the left. Block his uppercut with your right hand by circling it counterclockwise. (Note that your hand actions expose your opponent's center line.) **PLAYER BLACK** Maintain your previous position.



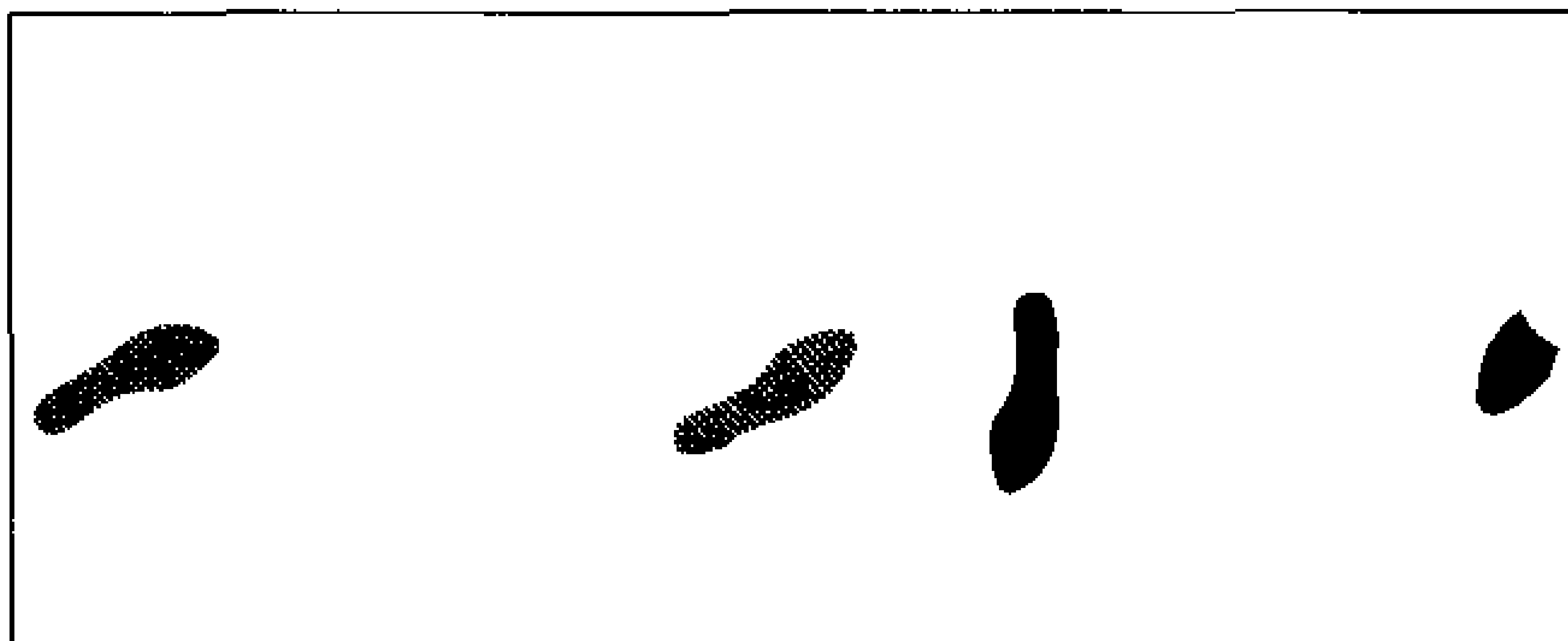
98



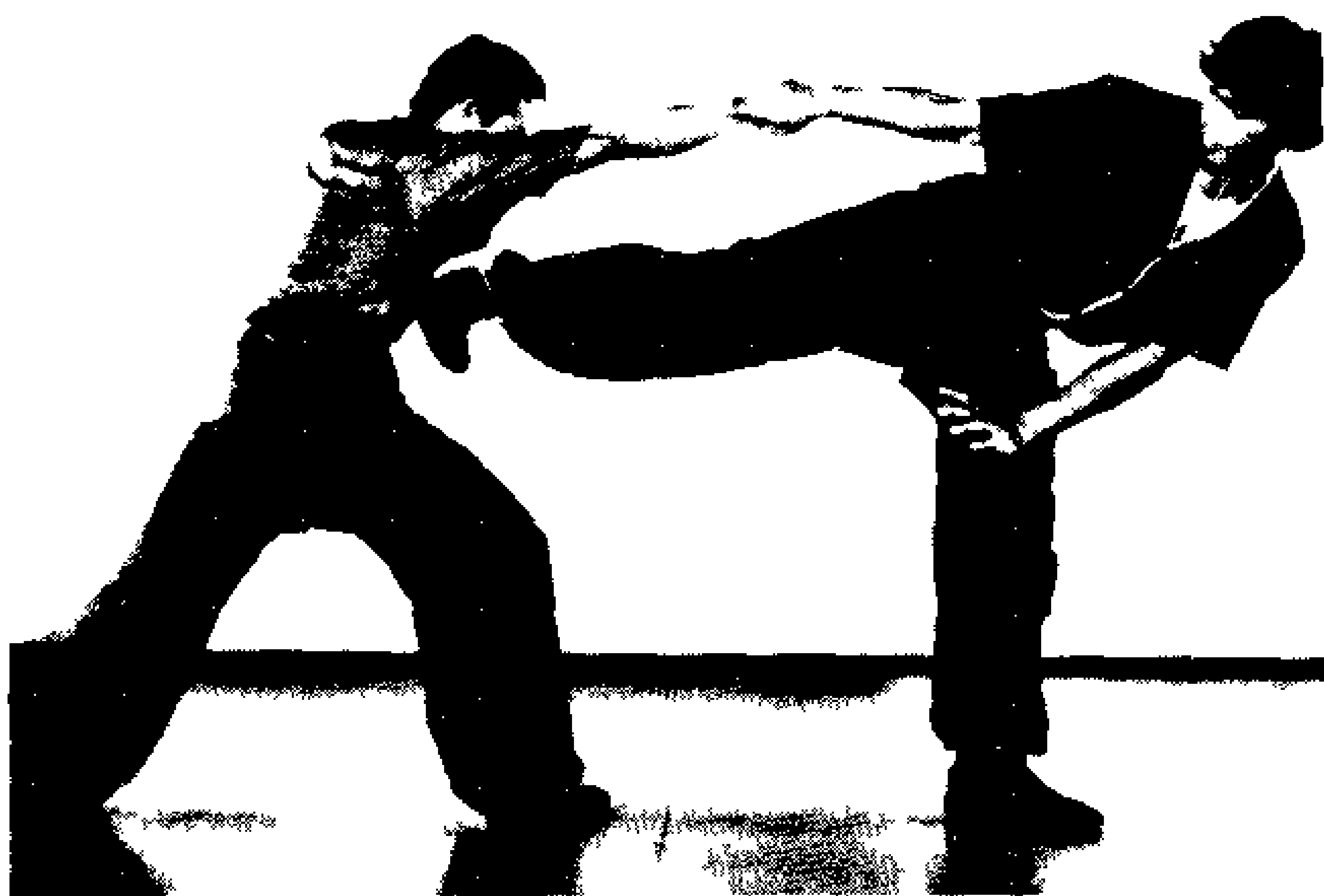
PLAYER GRAY Straighten your left knee and form a forward stance. Drop your left hand to a center guard position and lunge forward with a right forefoot blow to your opponent's midsection. **PLAYER BLACK** Maintain your previous position.



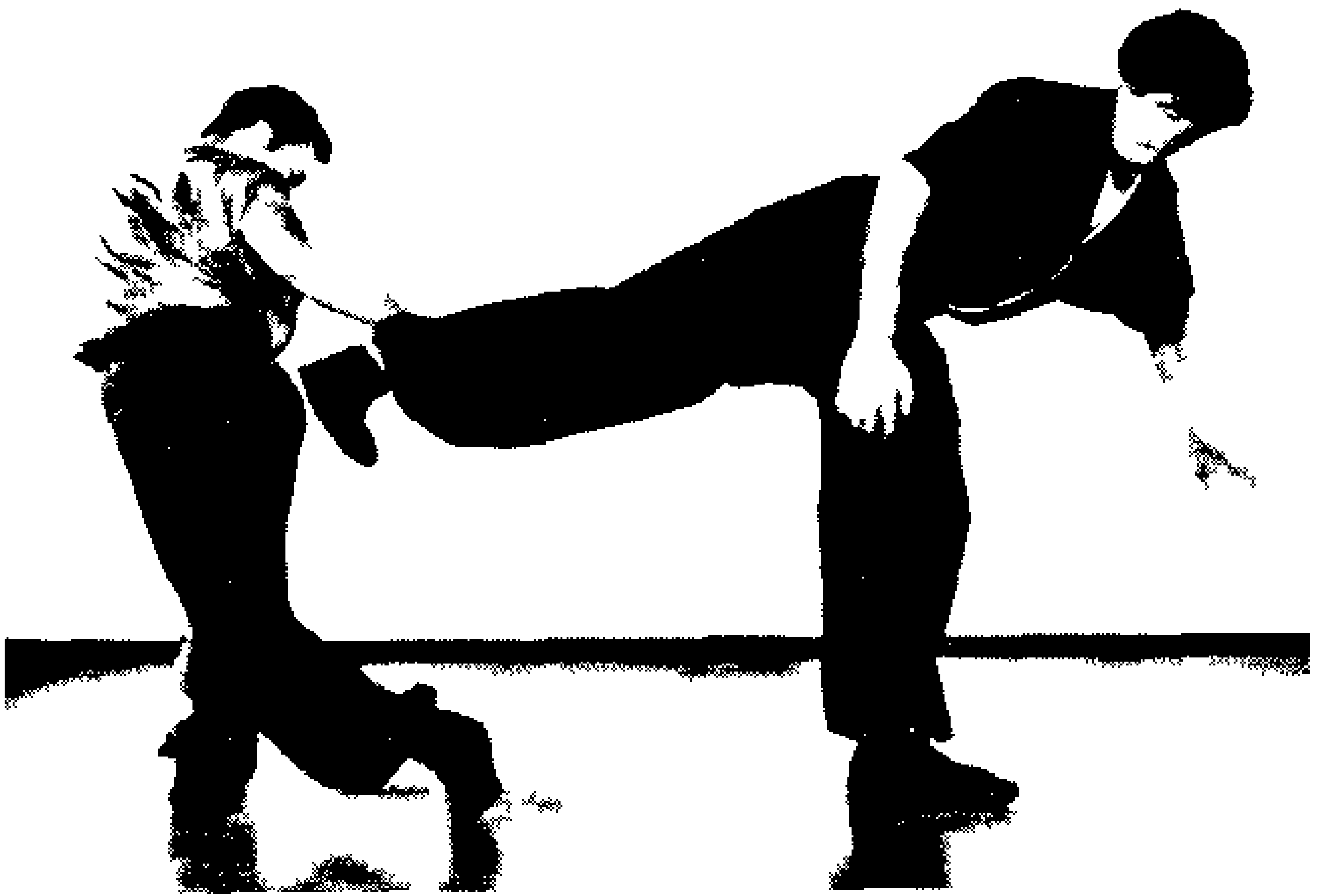
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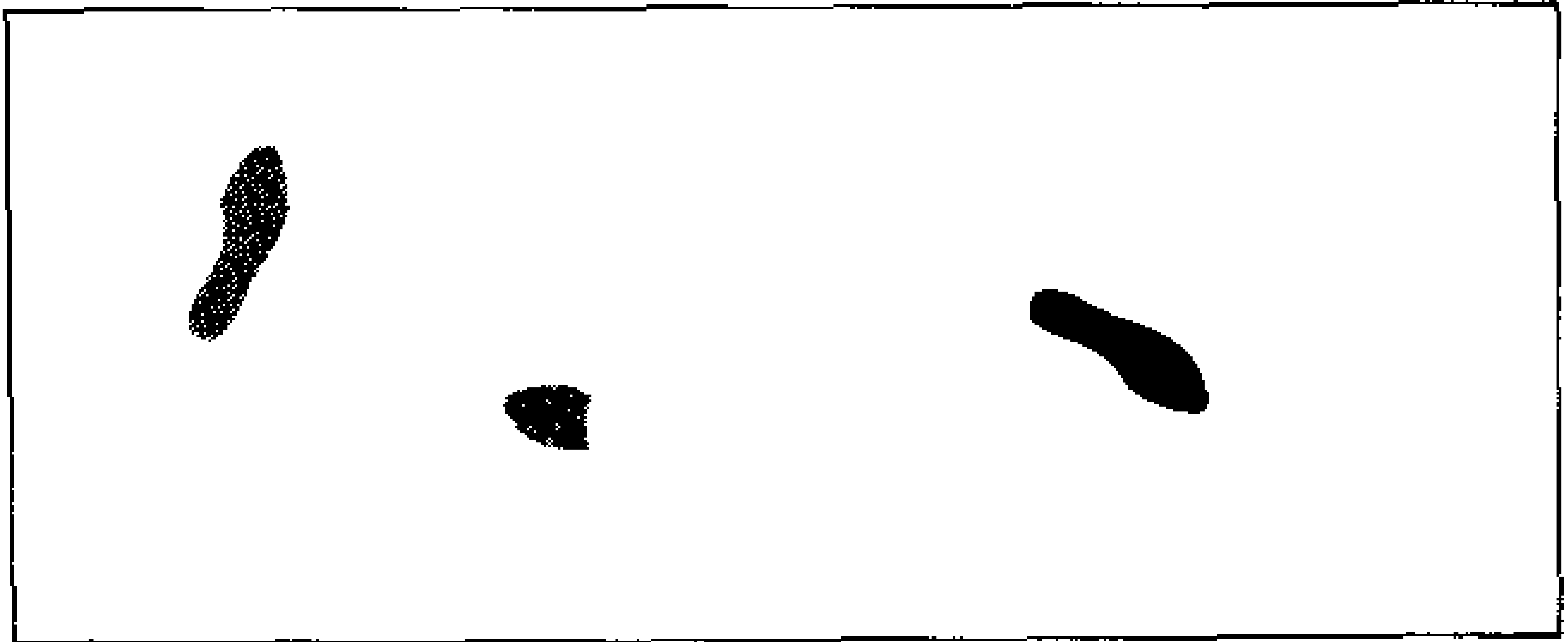
PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Step back with your left foot and form a Scissors stance by pivoting both feet to the left. Bring your left hand to a center guard position and execute an open palm block with your right hand by circling it downward.



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Grasp your opponent's wrist with your right hand and thrust a right foot kick to his ribs. Simultaneously drop your left hand.



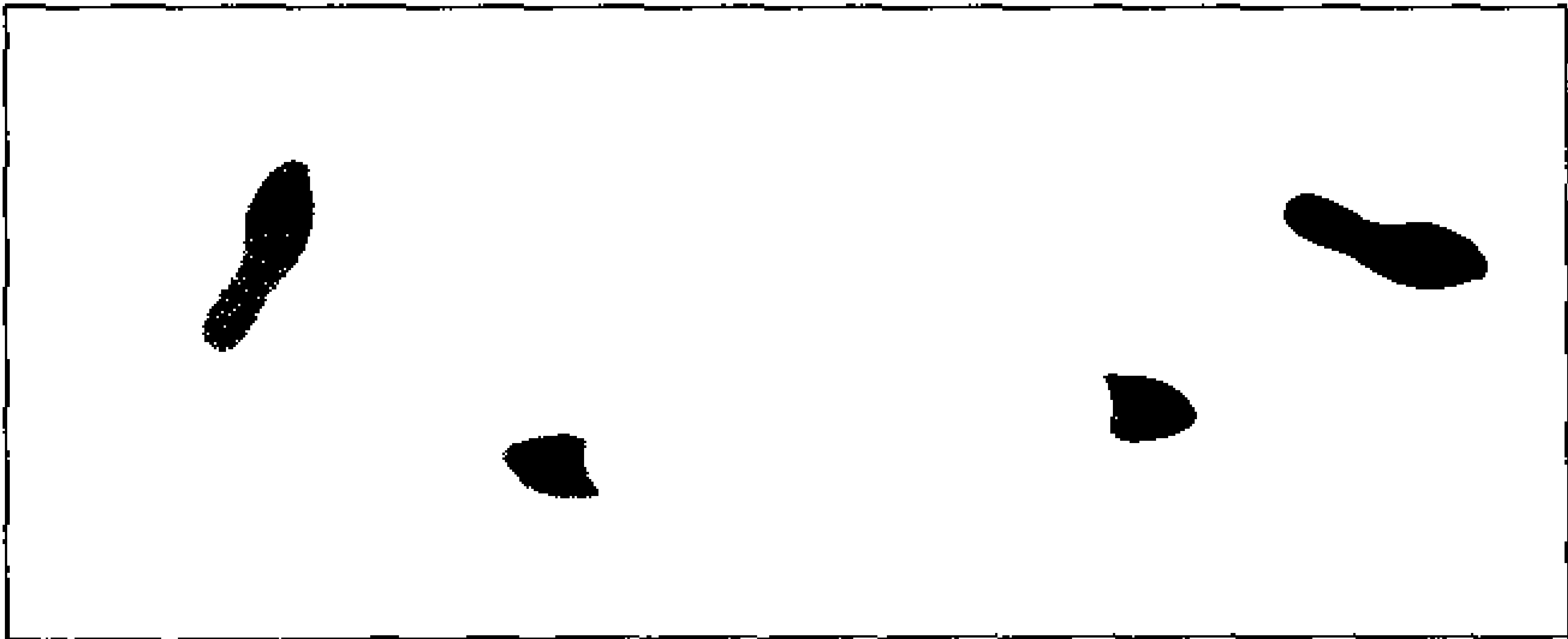
101



PLAYER GRAY Pivot your left foot to the left. Cross your right foot over the left foot and form a Scissors stance. Simultaneously break your opponent's wrist hold and execute a backfist block with your right hand.
PLAYER BLACK Maintain your previous position.



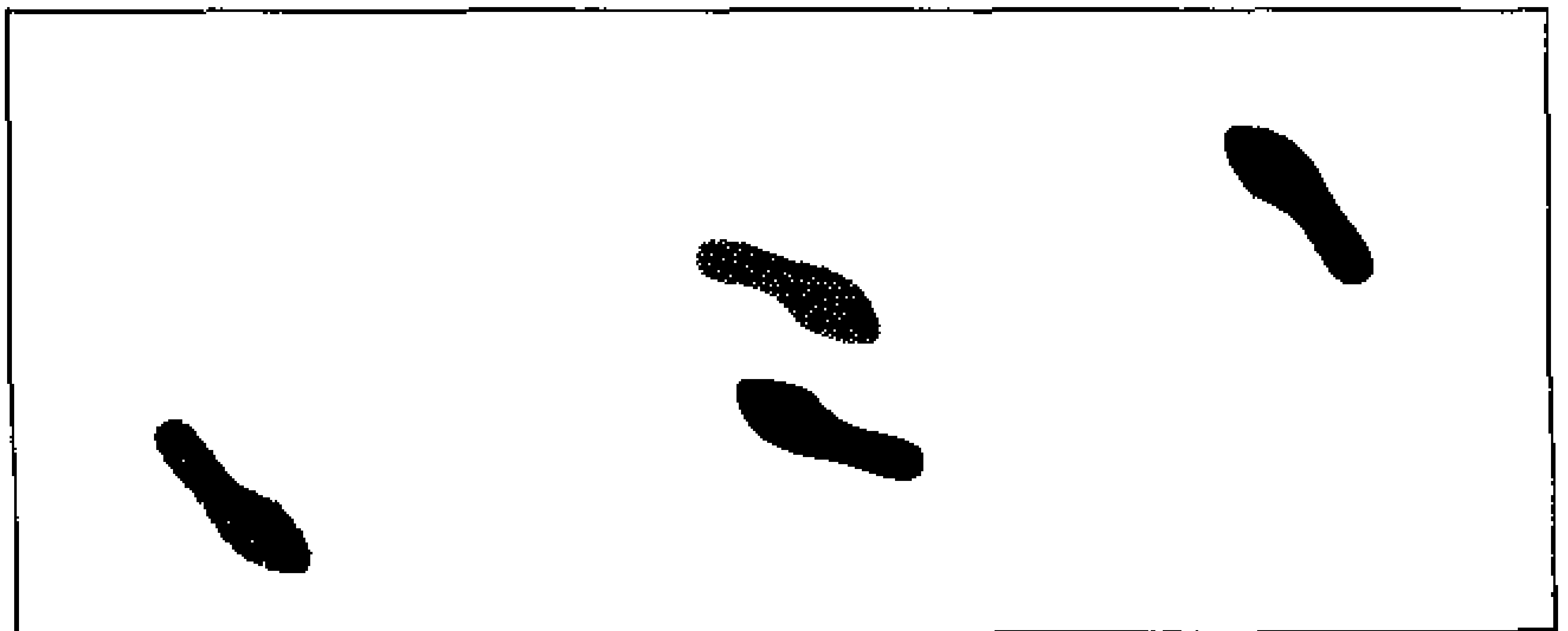
102



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Lower your right foot and cross it over the left foot to form a Scissors stance



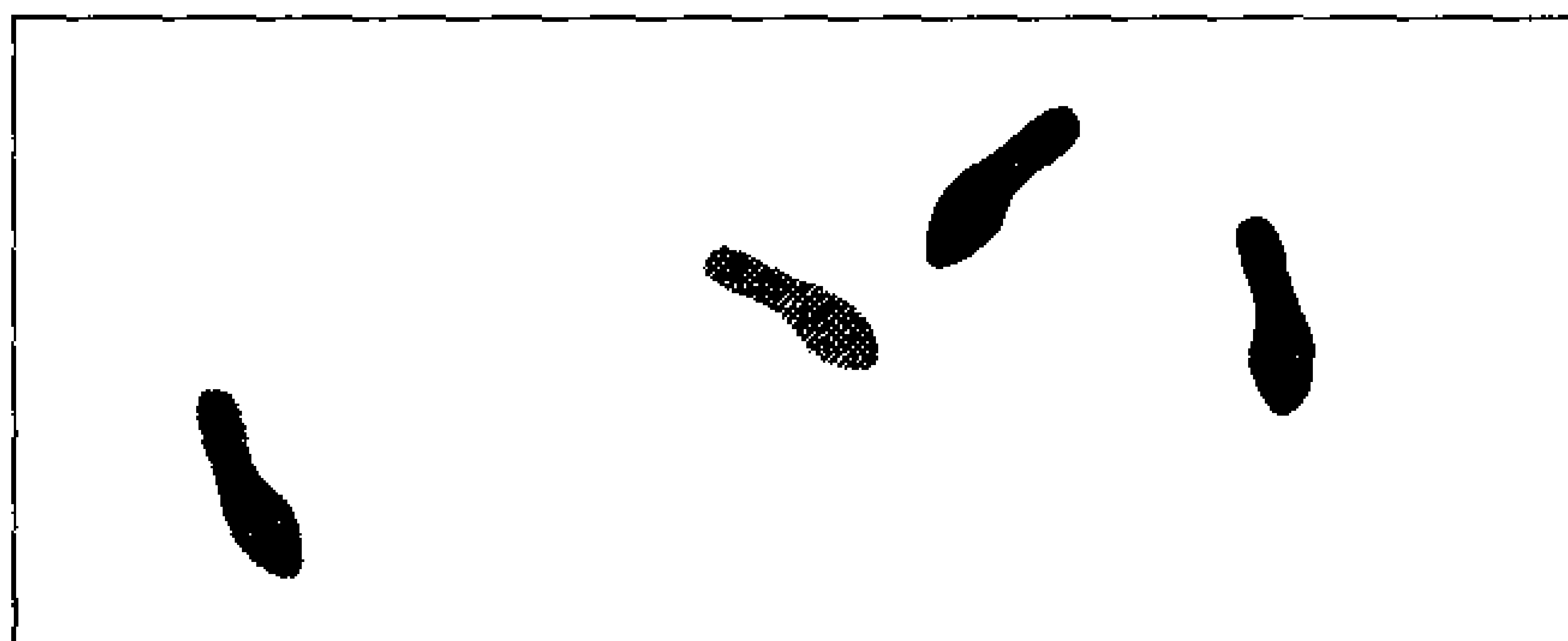
103



PLAYER GRAY Swing your left foot around toward your opponent pivoting into a forward stance. Simultaneously execute an inverted left hand punch to your opponent's groin and right hand punch to his head. **PLAYER BLACK** Pivot both feet to the left until you are partially facing the opponent.



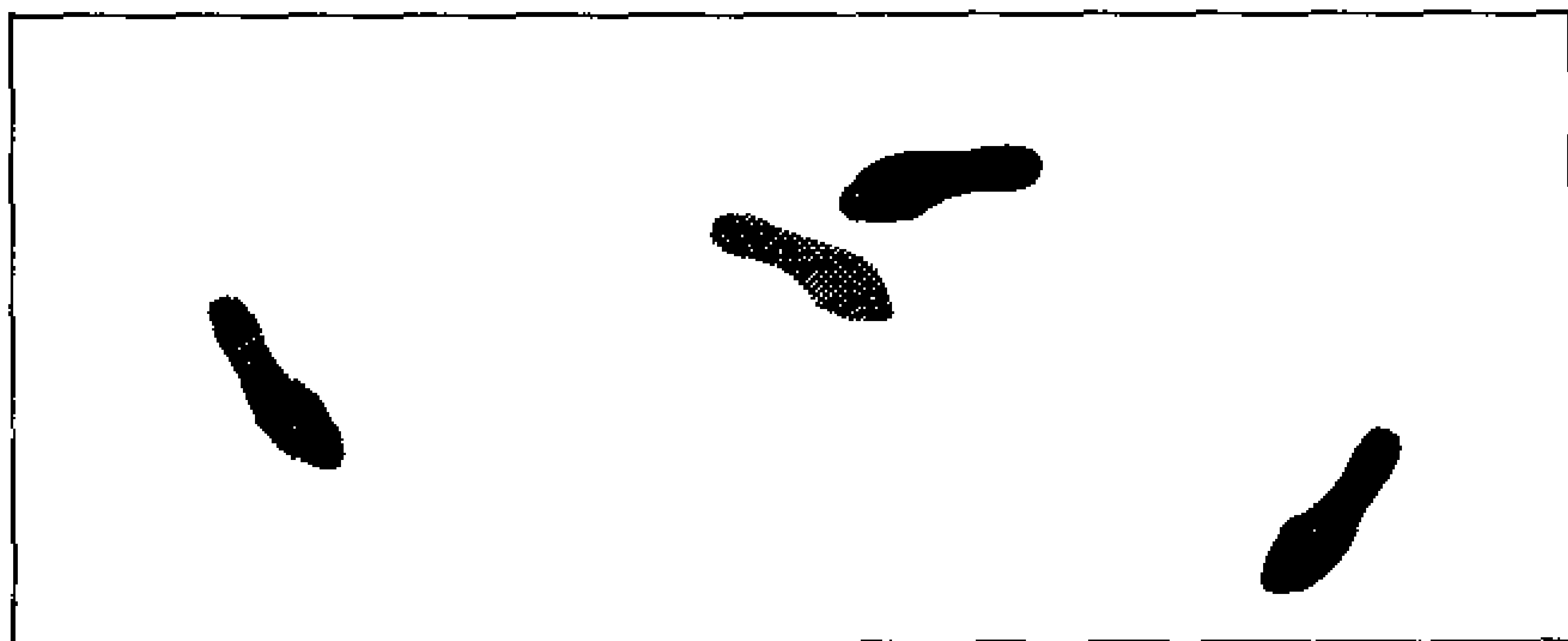
104



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Advance to the right with your right foot and form a Cat stance by pivoting both feet to the left. Execute a left vertical forearm block first downward and a right vertical forearm block first upward.



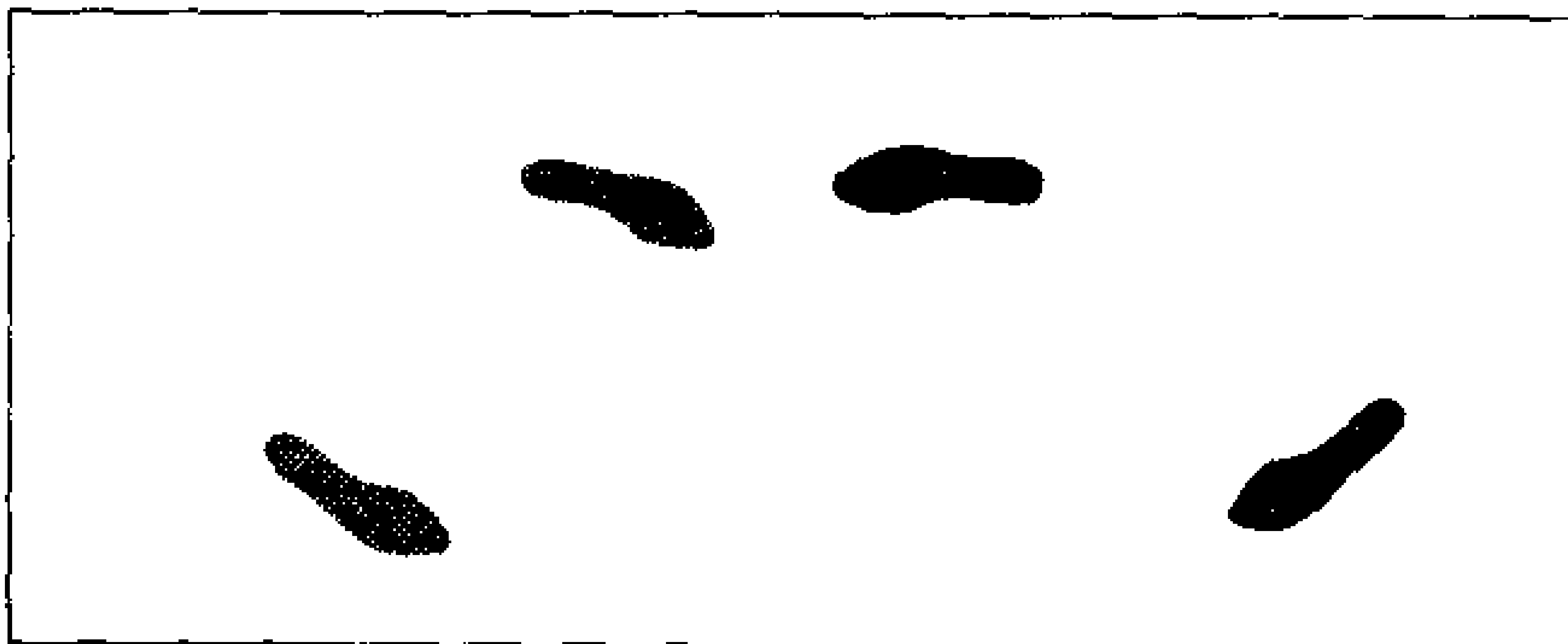
105



PLAYER GRAY Ma nta n your prev ous pos t on **PLAYER BLACK** Si de your r ght foot out and form a Horse stance Ra se your left hand an execute a r ght roundhouse to your opponent s temple



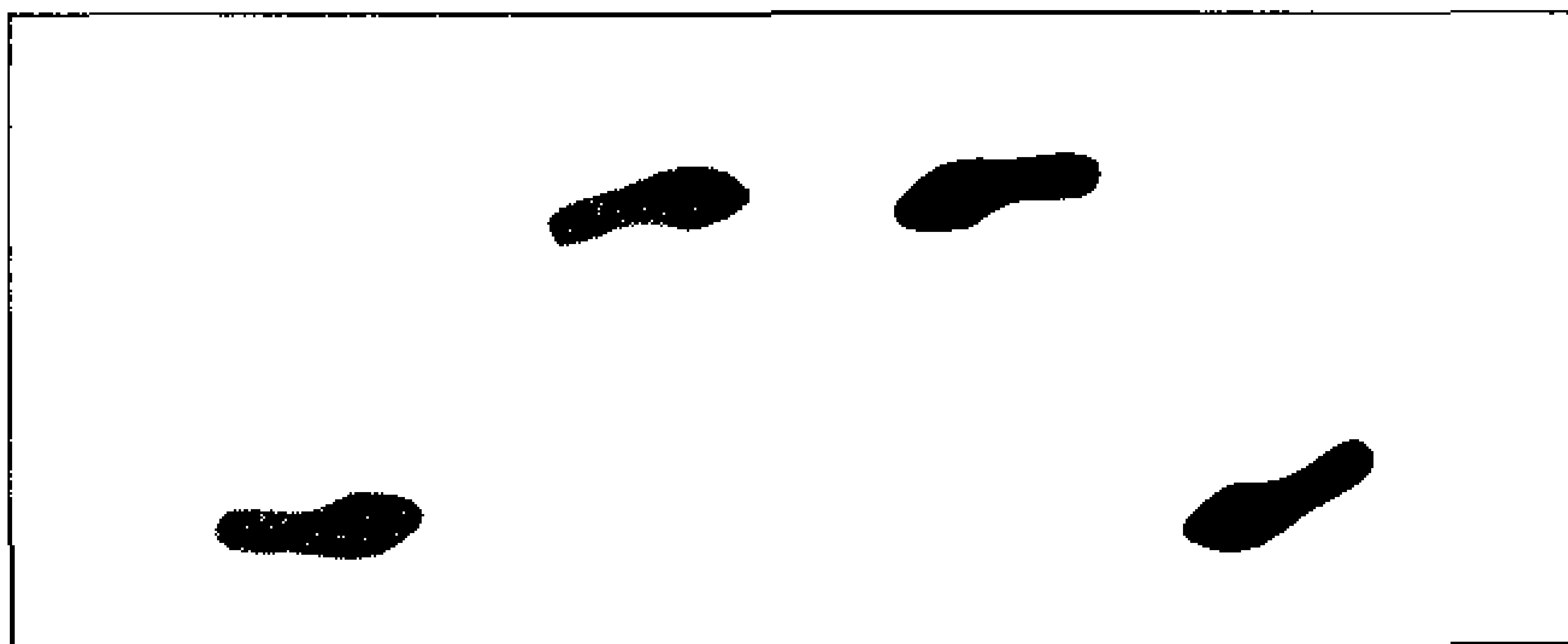
106



PLAYER GRAY Slide your left foot back toward the left and form a Horse stance. Raise your left hand and execute a rising forearm block. Simultaneously swing your right hand down. **PLAYER BLACK** Swing your left hand down and back.



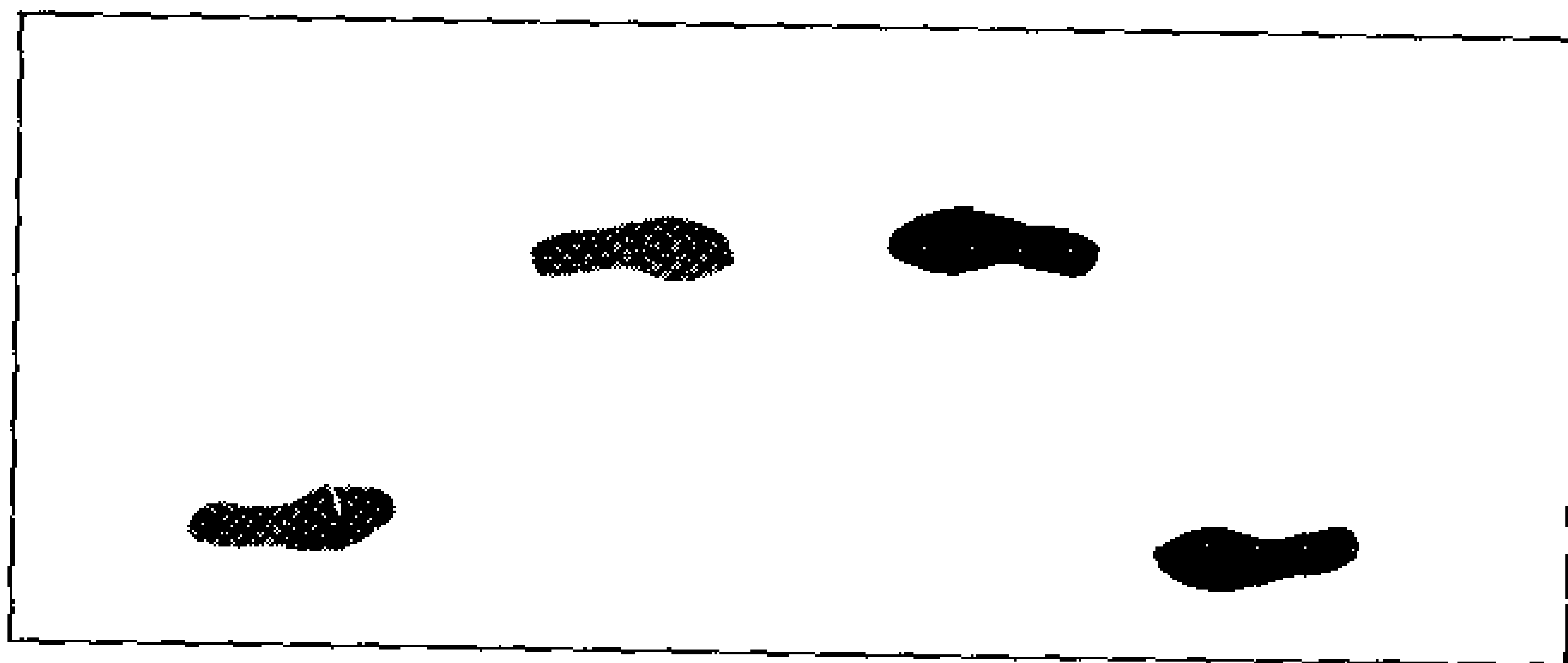
107



PLAYER GRAY Pivot both feet to the left and change into a forward stance. Grasp your opponent's wrist with your left hand and execute a right hand blow to his ribs. (Note that the right hand circles up before striking down.) **PLAYER BLACK** Maintain your previous position.



108



PLAYER GRAY Maintain your previous position **PLAYER BLACK** Straighten your left knee and change into a forward stance. Simultaneously execute a left forearm block and swing your right hand down and back to break the wrist hold.



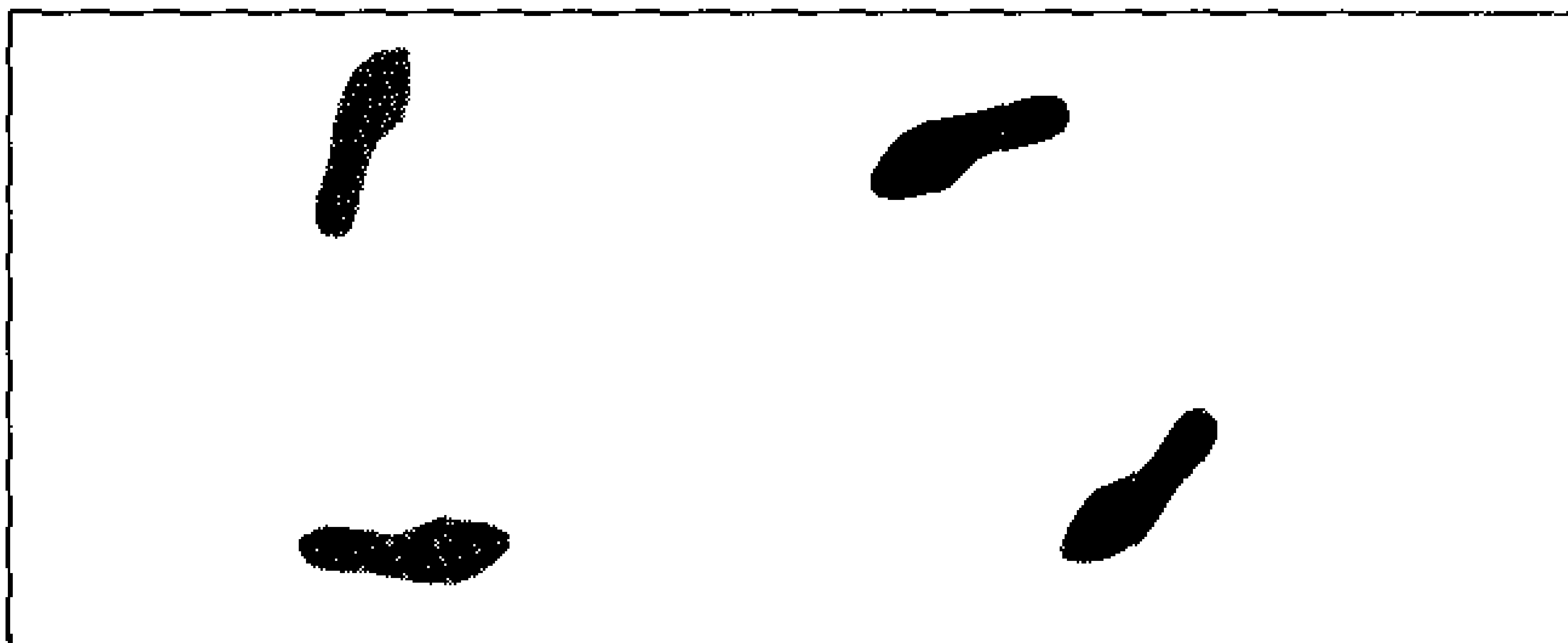
109



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Straighten your right knee and shift from a right to a left forward stance by sliding your left foot forward. Draw your left hand to a center guard position and execute an overhead right forearm blow to your opponent's midsection.



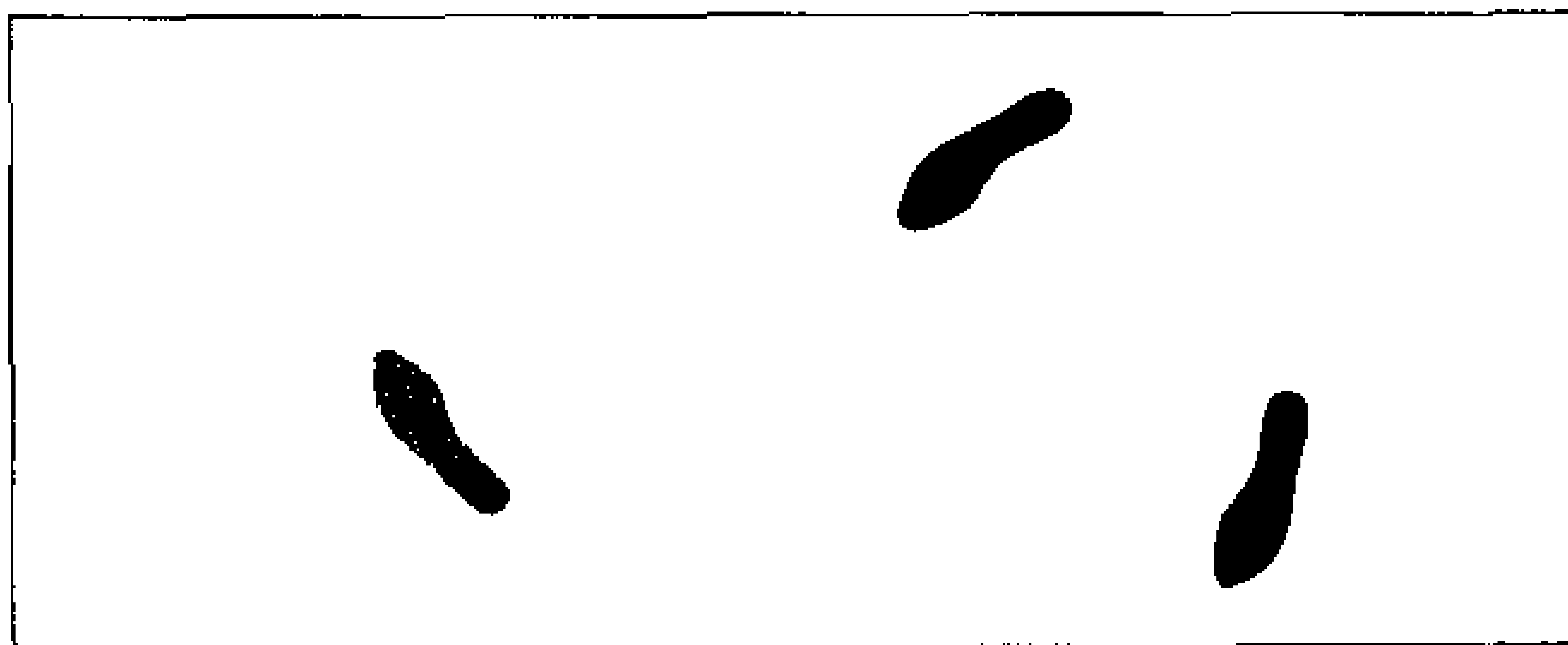
110



PLAYER GRAY Slide your left foot back in line with your right foot. Retain a forward stance. Grasp your opponent's right wrist with your left hand and extend a slapping elbow break with your right hand. **PLAYER BLACK** Maintain your previous position.



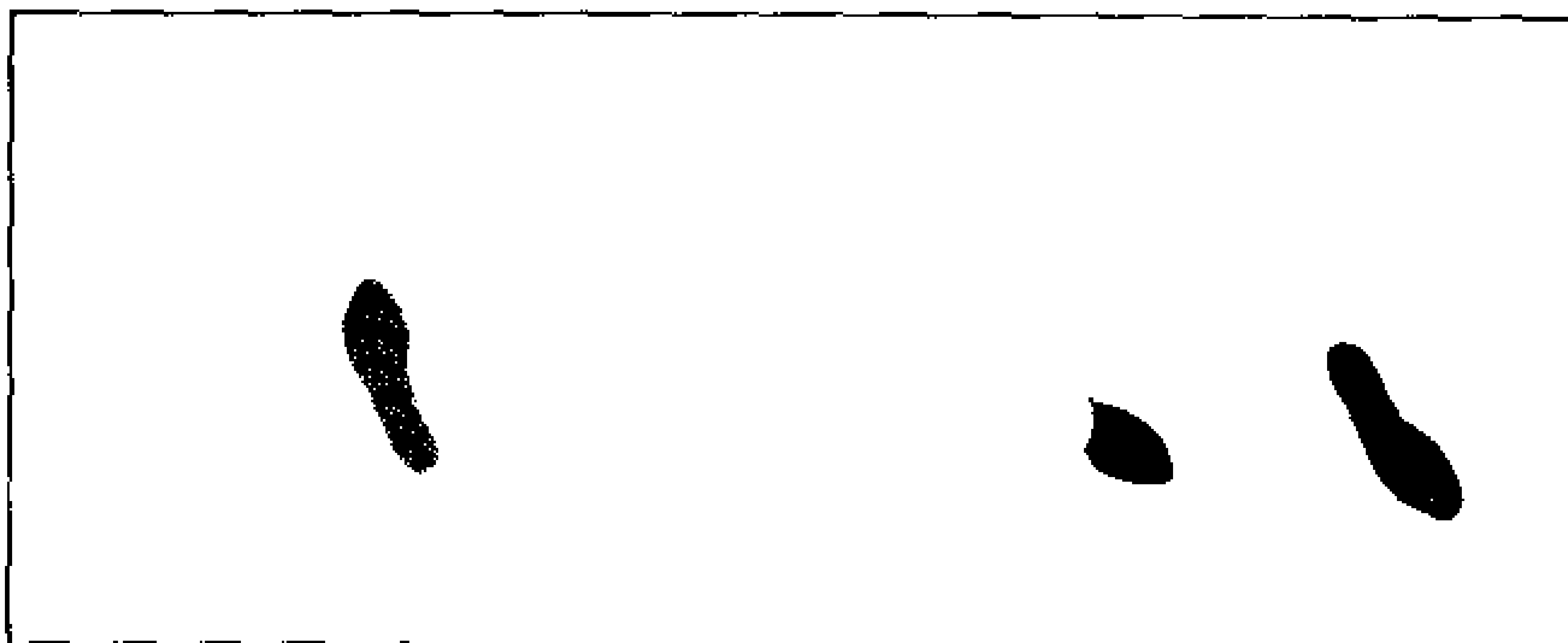
111



PLAYER GRAY Pivot your left foot to the left and thrust a right kick to your opponent's midsection. Simultaneously hold up your left hand to a center guard position and slide your right hand back to grasp his wrist. **PLAYER BLACK** Maintain your previous position.



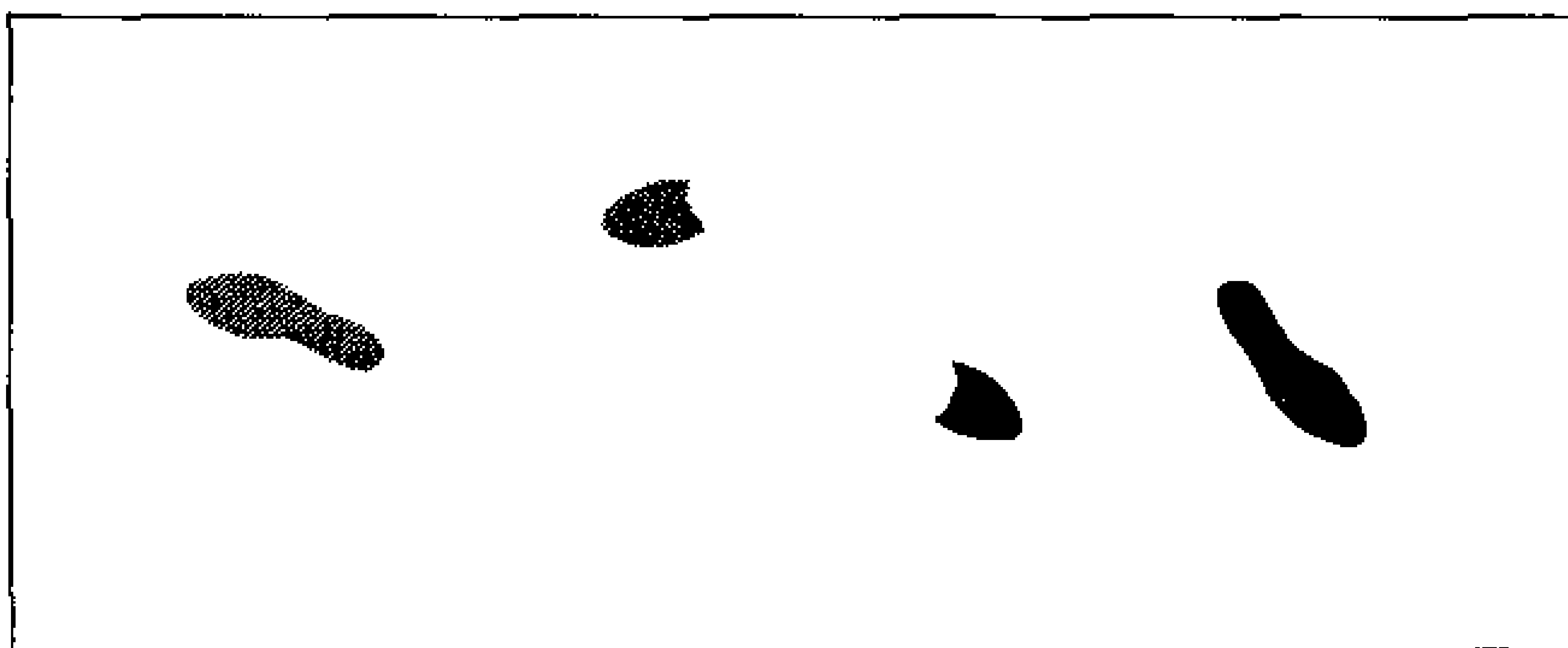
12



PLAYER GRAY Maintain your previous position. **PLAYER BLACK** Pivot your left foot to the left and cross your right foot over your left foot to form a Scissors stance. Swing your right hand downward and execute a back fist block against your opponent's kick.



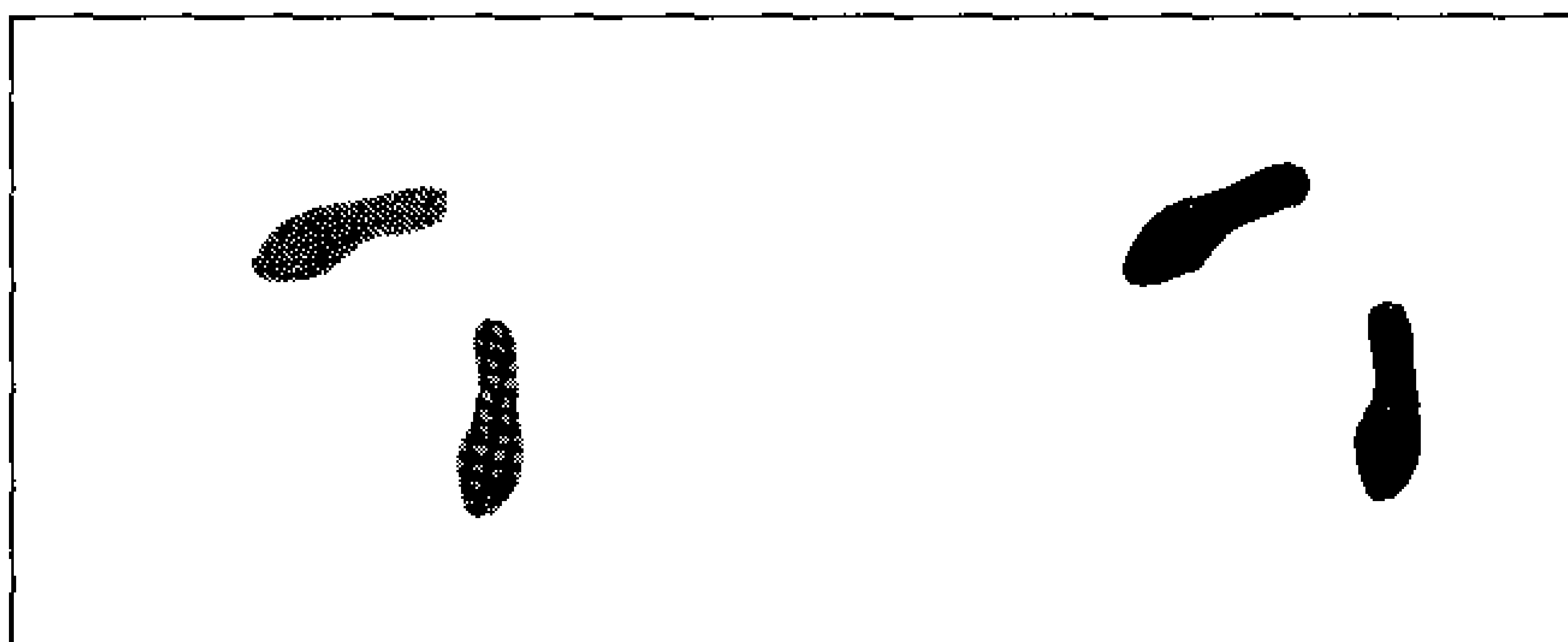
113



PLAYER GRAY Pivot your left foot to the left and lowering your right foot cross it over the left foot to form a Scissors stance. Bring your left hand to a center guard position and swing your right hand down in a fist. **PLAYER BLACK** Maintain your previous position.



114



PLAYER GRAY Slide your left foot out and form a Cat stance. Raise your left hand in front of your right shoulder, palm opened. Circle your right hand up behind your right shoulder. (Note: This movement starts the sautaton performed at the beginning of the set.) **PLAYER BLACK** Pivot your left foot to the left and slide it out. Pivot your right foot to the left and form a Cat stance. Bring your left hand in front of your right shoulder, palm opened. Circle your right hand behind your right shoulder.



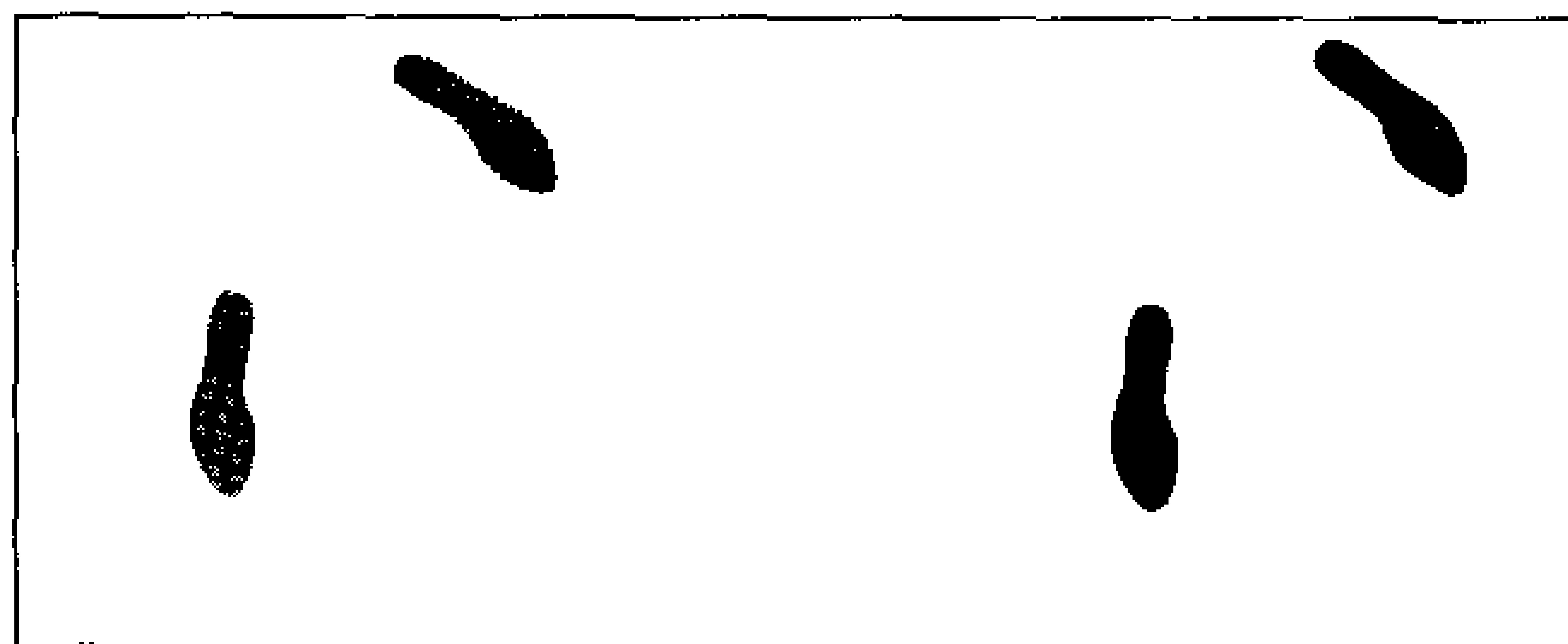
115



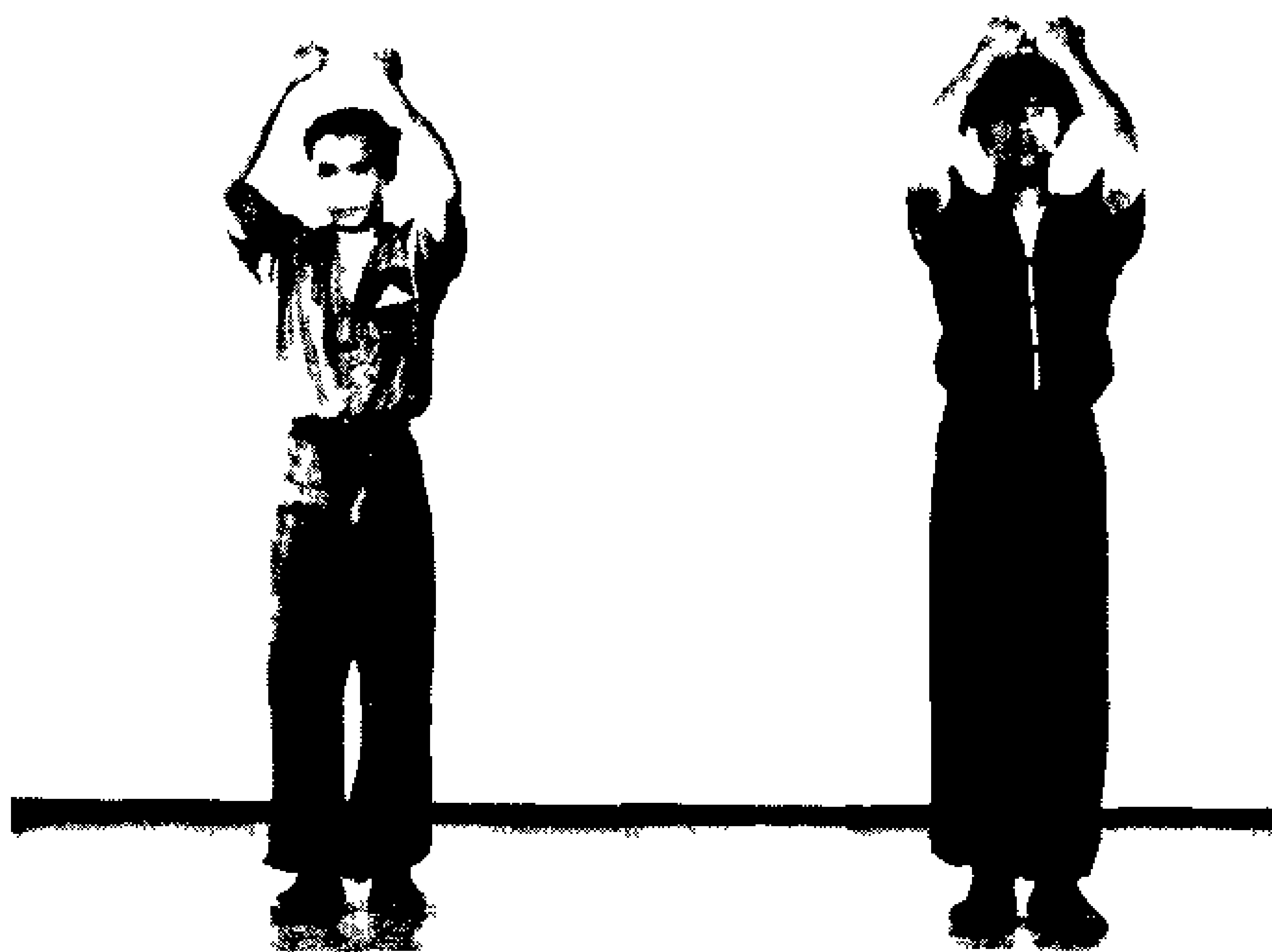
PLAYER GRAY Push out your left hand palm opened then your right hand fist clenched **PLAYER BLACK** Assume the same position as Player Gray



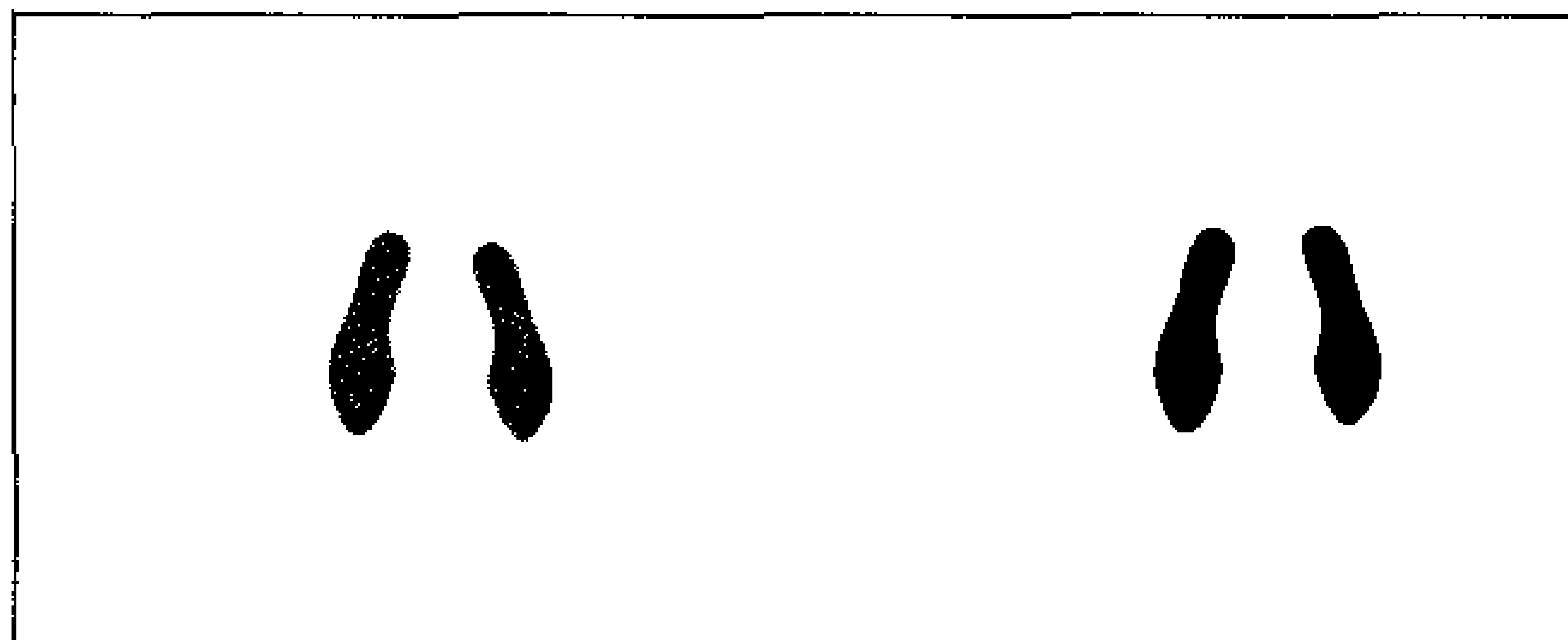
116



PLAYER GRAY Step back with your left foot and form a forward stance
PLAYER BLACK Assume the same position as Player Gray



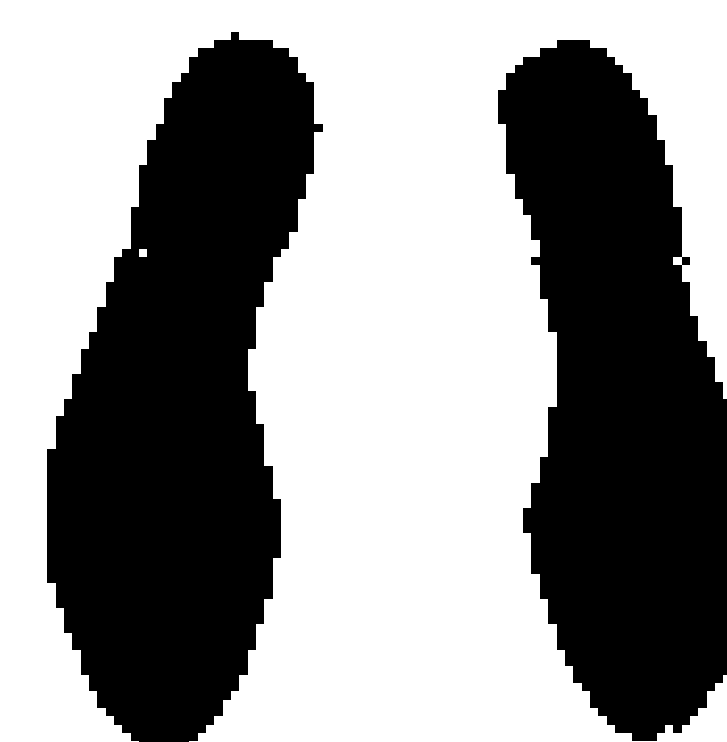
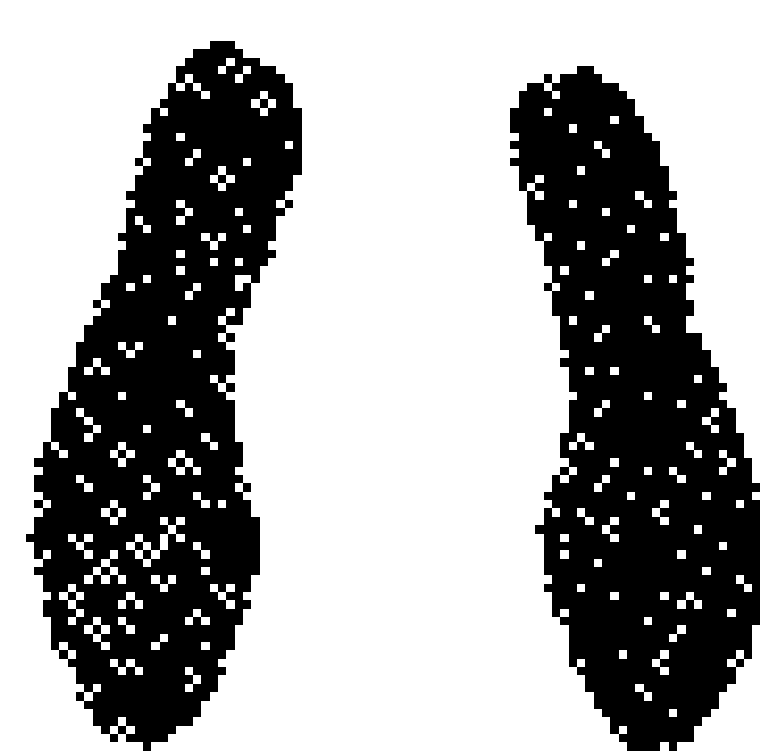
117



PLAYER GRAY Slide your right foot beside the left foot. Form fists with both hands and pull them back toward your chest, lifting them over your head. **PLAYER BLACK** Assume the same position as Player Gray.



118



PLAYER GRAY Pull both hands down toward your waist and lean forward in a bow **PLAYER BLACK** Assume the same position as Player Gray

CONCLUSION

Learning Kung Fu is like learning to read and write. In order to master the English language a student must first learn the twenty six letters of the alphabet. Likewise in order to master Kung Fu a student must go through all the various stages of training.

If a student omits any of the stages his training would be as incomplete as an unfinished puzzle. The first sets for example are excellent methods of training. Unless they are combined with sparring practice however a student would not know how it feels to face an opponent. On the other hand free sparring without form practice would be equally inadequate because it is through the classical forms that a student learns to move his limbs in different patterns.

Kung Fu is much more than physical training. It involves the mind as much as it does the body. During the past decade or so the Japanese word *Zen* has become popular in the Western world. Literally it means a sect of Buddhism that teaches self discipline, meditation and attainment of enlightenment. Its advocates believe it applies to many fields. The primary interest here is of course Zen's association with the martial arts.

Zen originated in India and according to legend was introduced to China during the 6th Century A.D. by Bodhidharma, the

legendary Indian priest associated with Siu Lum Kung Fu. Known as *Ch'an* in China, it became a part of Confucian and Taoist ideas and later evolved into something quite different from the original Indian concept. Around the 12th century A.D., the sect was introduced to Japan, where it became known as Zen. Its concept touched many aspects of Japanese culture, such as painting, poetry, calligraphy, gardening, tea ceremonies, and martial arts.

Ch'an, sometimes referred to as the school of meditation, eventually split into two controversial branches. One school believed that enlightenment comes like a flash of lightning, while the other believed that it comes only after a long training program of mental discipline and meditative practices.

Ch'an's major contribution to Asian martial arts is its concept of a flowing mind. It teaches a boxer to develop a fluid mind so that he will be able to respond instinctively to an opponent's movements. For example, if an opponent fakes a blow, you must be able to follow it and adjust to his every move. If your mind freezes on any single action, he will be able to attack you successfully. Watching the movements as a whole is especially important when you are confronted by several opponents. You will be able to focus your attention on all of them.

In a previous section, you were instructed to watch your opponent's shoulder. It did not mean you should stare at his shoulder. That would result in a fixed mind. What you must do is direct your eyes to his shoulder, using that area of his body to bring every part of him into focus.

Technical skill in Kung Fu comes in stages. A beginning student knows absolutely nothing about proper footwork, stance, force, breath, and the many methods of moving his hands and legs. As he goes through the different phases of training, he will stop and deliberate before making his movements. When he learns the first sets, he will become confused because there is so much to remember. The sparring practice will be even more confusing. He will find himself constantly thinking of what he must do next. He will find that he has difficulty applying the techniques in an unplanned situation. Actually, the student's training has only begun at this point.

A boxer's life is one of constant growth. After learning a fixed method of training, he must be able to apply them in an unfixed manner. When he is confronted in an actual fight, he must modify

and change his techniques and utilize them according to his opponent's movements. His hands and feet must move instinctively. He must block and strike without planning. He must no longer think of techniques but simply react.

One way of learning to move without conscious effort is to train immediately after awakening. It is easier to discipline yourself while you are still fresh. Also, your mind, which is still in a semi-conscious state, has a mysterious control over your body. It will enable you to perform the techniques spontaneously. In time, your movements will become as instinctive as walking.

A beginning student often wonders how a mediocre Kung Fu practitioner is distinguished from a true master. The answer is simple. While the practitioner moves with deliberation, the master reacts instinctively, like a flash of lightning.

When you are no longer conscious of your movements and act instinctively, you are nearing ultimate perfection. It is at this point that you no longer have any use for an instructional manual such as this.